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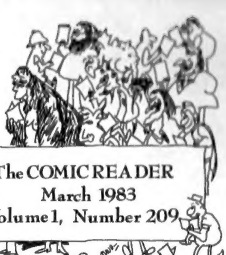

OUR COVERS: Front is a Dan Spiegle version of a cover for BLACKHAWK #252 which he completed before he discovered that DC had already prepared one. The back cover features Batman and Black Canary and a nasty fellow with a big sword. It's by Paul Abrahms. Both covers are © 1983 DC Comics Inc.

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Marvel News

Jim Shooter has been promoted from Editor-In-Chief to Vice President of the Marvel Comics Group.

Al Milgrom has left his post as editor, though he may remain as free-lance editor of MARVEL FANFARE. His place on the staff is being taken up by Bob Budiansky, whose assistant will be Mike Higgins. The new editorial assignments will be revealed next issue, as Marvel hadn't released them yet.

ALPHA FLIGHT #1 features the team's departure from the ranks of Canadian government control due to budget cuts, and all three super-hero teams (Alpha, Beta, Gamma) will henceforth be on their own. The first issue is a 48-pager, out May 17th, and the issues thereafter will contain separate origin stories for each member. John Byrne is writing and drawing the series.

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Klaus Janson has left DAREDEVIL as a penciller. There had been no replacement, needed with #197, chosen at presstime.

A new Baxter-paper reprint series will feature the Kree-Skrull war series from THE AVENGERS by Roy Thomas and Neal Adams. Cover price will be $2.00. Alan Zelenetz, Walt Simonson and Tom Palmer are doing an all-new prologue for the series.

The Dave Cockrum GRAPHIC NOVEL was originally announced as THE MYSTERIONS, then renamed THE FUTURIANS. This was because Marvel had planned to publish a new toy-related series called THE MYSTERIONS, to debut in February. The company that was to do it went broke though, so the planned MYSTERIONS book will not appear--though Cockrum's novel will remain under its new name.

MARVEL GRAPHIC NOVEL #7 features KILLRAVEN by Don McGregor and Craig Russell. #8 features DAZZLER: THE MOVIE, and redefines her powers and status as a mutant, with Storm as a guest-star. Jim Shooter is writing with Frank Springer on the art. Springer wille then take over the writing and drawing on the comic.

MARVEL SUPER SPECIAL #26 will feature an adaptation of OCTOPUSSY prepared by Marvel's U.K. offices. It will be on sale in May, following #25 in April--formerly known as THE REVENGE OF THE JEDI, now known as THE RETURN OF THE JEDI. That story will also become the basis of four issues published separately from STAR WARS as THE RETURN OF THE JEDI #1-4. It will be by Archie Goodwin, Al Williamson and Carlos Garzon.

#27 will feature FIRE AND ICE, out in June, with the regular comic version out in July and August. #28 features the adaptation of KRULL, on sale in August, with the comic version of that following later that month and in September. (Actually, with the new format for MSS, the appropriate distinction would be the cover price rather than "comic-book version" as they'll both be standard comic book size.)

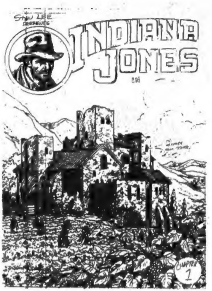
John Byrne is doing a fill-in pencil job on his old regular assignment, THE AVENGERS, as #233 ties in with the storyline in FANTASTIC FOUR. Joe Sinnott inks.

Another alumnus of a book is also doing a fill-in: Walt Simonson, whose prior experience includes the X-MEN/TEEN TITANS team-up, is drawing UNCANNY X-MEN #171 to enable Paul Smith to have a little room to breathe.

Joe Sinnott will be the regular inker of THE THING over Ron Wilson's pencils. Joe is only slightly familiar with the character, having inked over 150 issues of FANTASTIC FOUR.

MARVEL SUPER-VILLAINS, originally scheduled as an issue of SUPER-VILLAIN TEAM-UP, appeared instead as SUPER-VILLAIN CLASSICS #1. Another title adjustment accounts for THE SAGA OF CRYSTAR, CRYSTAL WARRIOR, described here only as CRYSTAR.

A few years ago, Gil Kane pencilled and wrote a few stories based on Rudyard Kipling's THE JUNGLE BOOK. The stories will finally appear in MARVEL FANFARE as a back-up series called



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WOLF BOY. #8 is the first issue to feature it. Inks are by P. Craig Russell.

There will be an X-MEN/MICRONAUTS mini-series by Chris Claremont, Bill Mantlo and Butch Guice. It may run as many as six issues.

Mark Gruenwald has given Hawkeye a new costume (see the OFFICIAL HANDBOOK drawing) for the HAWKEYE mini-series which he is writing and pencilling. #1 is out in May, cover-dated August, and guest-stars the Mockingbird.

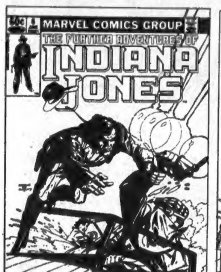
Nelvana's ROCK AND RULE will be adapted as a MARVEL SUPER SPECIAL in the same manner as Bakshi's FIRE AND ICE, i.e. with actual cels being reproduced with word balloons added. This is much in the manner of the Japanese movie adaptations of their cartoons.

Speaking of which, animator Go Nagai of STARVENGERS fame, has a story called "The Demon" in EPIC ILLUSTRATED #18.

In case you haven't noticed, TCR cover-artist Michael Mignola has been inking William Johnson's pencils on the last few issues of MASTER OF KUNG FU. Congratulations, Mike!

The MARVEL GRAPHIC NOVEL previously known as SUPERFIGHTERS has been changed to SUPER BOXERS, perhaps to distinguish it from Ken Landgraf's STARFIGHTERS magazine. John Byrne is scripting with art by Ron Wilson and Armando Gil. Wilson conceived the idea, which involves multi-national corporations' world rule, pacifying the people by sponsoring large scale boxing matches. The story involves the champion of the ruling class battling the underground rebel's champion.

Walt Simonson will become the regular writer and penciller of THOR beginning some time this summer.



John Romita Jr. will ink as well as pencil AMAZING SPIDER-MAN #244.

The 1950s version of Bucky is returning to CAPTAIN AMERICA, though he will soon take on Cap's alternate identity of Nomad. Also upcoming; the Patriot's battle with cancer.

THOR #334-335 feature the arrest of Don Blake for the supposed murder of Jane Foster.

The ILLYANA AND STORM miniseries will be pencilled and possibly inked by John Buscema. Chris Claremonth scripts.

John Byrne's story for FANTASTIC FOUR ANNUAL #17 concerns the fate of the Skrulls left on Earth 'way back in FF #2.

Wolverine weds Mariko in a story covering X-MEN #172-75, a wedding to be attended by Captain America, the Silver Samurai, the Viper and other notables.

William Johnson will be pencilling POWER MAN AND IRON FIST with #96, which involves a woman who might be from K'un Lun.

Doctor Doom stars in what turns out to be a solo story as the Fantastic Four don't appear at all in #258 of their book. Doom battles Terrax.

EPIC ILLUSTRATED #19 features a heretofore unseen Vaughn Bode strip called "The Yellow Hat," which has been retouched and embellished by his son Mark Bode.

MARVEL FANFARE #10 features the first part of an old BLACK WIDOW series written by Ralph Macchio and drawn by George Perez. Additional pencilling was added by Bob Layton and Luke McDonnell, with Brett Breeding handling the inks.

As you may have noted, U.S.1 IS based on the Tyco line of toy trucks.

KA-ZAR #26 was delayed from January to February to do extra needed production work on the wraparound photo cover on that issue. #27 will appear in April. Also delayed was RED SONJA Volume 3, Number 1, which is now shipping in April instead of March.

The trade-paperback version of Berni Wrightson's illustrated FRANKENSTEIN will carry the full text of the novel as well as an introduction by Stephen King. Wrightson did 48 drawings for the book.

Kerry Gammill will be the permanent penciller on THE FURTHER ADVENTURES OF INDIANA JONES, with David Michelinie staying on as writer. Marian Ravenscroft returns in #6 as she opens a nightclub in New York called Ravensnest. That story is pencilled by Howard Chaykin.

In the meantime, Ron Frenz will take Gammill's place as penciller of MARVEL TEAM-UP.

THE NEW MUTANTS #5 and 6 feature a fill-in story pencilled by Sal Buscema in order to allow Bob McLeod time to catch up on his pencilling. McLeod will ink. #6 features Team America.

The Dazzler-Beast team-up, dubbed BEAUTY AND THE BEAST, will be pencilled by Don Perlin.

Another Baxter reprint special series will feature the Doug Moench-Bill Sienkiewicz MOON KNIGHT stories from THE RAMPAGING HULK.

Mary Jane Watson returns in THE AMAZING SPIDER-MAN #243.

Lea Sapp has been named new press liason for Marvel, having previously served as Administrative Assistant to Jim Shooter. The changeover of departments and personnel is partially responsible for the delay in publication of this month's issue.

Marvel's 1982 sales were up 20% over 1981, which had previously been their best sales-year. Direct market sales increased 42% chiefly due to the increase in direct-only titles over 1981, subscriptions were up 14%, also attributable to fans subscribing to direct-only books, with newsstand sales up only 3% because of the drop in product for newsstands from '81.

We've discovered another standard-size giveaway comic which had up until now been unrevealed: SPIDER-MAN, CAPTAIN AMERICA, THE INCREDIBLE HULK AND SPIDER-WOMAN #1, distributed through 7-11 stores. It includes no credits, but art by Herb Trimpe and Larry Lieber is evident inside, and John Romita did the cover.

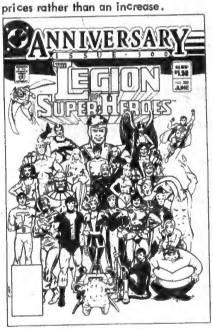
Warren News

According to reports in other news magazines, Warren stopped publishing as of December, with the last issues appearing being CREEPY #145, EERIE #139, FAMOUS MONSTERS #191, 1994 #29, and VAMPIRELLA #112. The current plan is rumored to call for at least a two month lay-off from publication, then six months to a year of what will become mostly reprints. After that, a decision on whether to continue as a line of new magazines, all reprints or any other option, will be made.

DC News

Much has been made of the annual increase in pricing of comics over the past few years. However, DC has chosen not to increase newsstand prices at least through the September issues. The Baxter books will be going to $1.25 with their August issues, however.

More interestingly, DC is presently conducting marketing tests in Austin and (we believe) Kansas City involving the first issue of AMETHYST, PRINCESS OF GEMWORLD. It is being sold for 35¢ cover price, and the story we got from distributors is that they were told that the test was to see whether the sales increase because of the decreased price would be adequate to make up for the loss in gross profits. DC would not make any statement on the move, but it might signal a rollback in cover prices rather than an increase.



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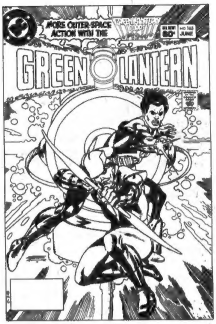
DC has signed the contracts to do a monthly comic featuring the characters from STAR TREK beginning this summer. They will also be doing the adaptation of the SEARCH FOR SPOCK when that film is released. No personnel have been named.

Another adaptation DC will be doing is SUPERMAN III. This is in contrast to the previous two films, which were not adapted because it was thought it would cause too much confusion to have an alternate version of their character appear in their line.

There will be a JUSTICE LEAGUE OF AMERICA mini-series this year, possibly dubbed "JLA." There might also be a JUSTICE SOCIETY mini-series called THE HISTORY OF THE JUSTICE SOCIETY OF AMERICA. Jerry Ordway, who will be dropping the art chores of ALL-STAR SQUADRON due to the time it takes to do the monthly, may do this series.



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Rick Hoberg will be the new penciller of both ALL-STAR SQUADRON and CAPTAIN CARROT, replacing Ordway this summer, and Scott Shaw! almost immediately. Roy Thomas will script both now, with Thomas also handling the interrelated JLA/JSA team-up issues in both ALL-STAR and JUSTICE LEAGUE. ALL-STAR #24 will feature the first appearance of a new present-day team of descendants of the original JSA members including the Huntress, Power Girl and the son of Brain Wave. The team is unnamed at the moment.

Meanwhile, Chuck Patton, whose previous work has been seen on the CREEPER and GREEN LANTERN CORPS back-up series, will be taking over the pencilling of JUSTICE LEAGUE OF AMERICA. Don Heck will move from JLA over to WONDER WOMAN, replacing Gene Colan, who moves over to DETECTIVE. Meanwhile--again--DETECTIVE artist Don Newton will focus on BATMAN and Dan Day, brother of the late Gene Day, will work on a new project following his one fill-in issue.

The way-off-in-the-future project by Don McGregor and Gene Colan will be called NATHANIEL DUSK.

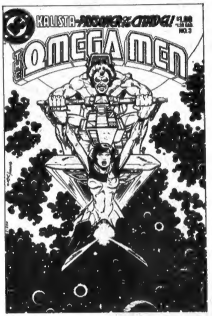
Roy and Danette Thomas will be doing the writing on a VALDA mini-series this year.

Len Wein has been named "Covers Editor."

That character slated to die in THE FLASH is his wife's murderer, Professor Zoom, launching a year-long manslaughter plot against the Flash.

The new co-editors of NEW TALENT SHOWCASE are Ernie Colon and Roger Slifer. Sal Amendola has been named Talent Coordinator and will be judging art portfolios in the place of Dick Giordano, who can't find the time any longer.

Speaking of this new version of SHOWCASE, one of the upcoming features in an early issue will be a character called "Bobcat." TCR's Executive Editor has finally made another professional sale, and can now stop counting all his pro stories on the fingers of one hand.



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That Elliot Maggin/Alex Toth/Terry Austin Superman story will appear in SUPERMAN ANNUAL #9 rather than the previously-announced DC COMICS PRESENTS ANNUAL #2. That will be Mike Barr and Keith Pollard--I think.

Tom Yeates is leaving SAGA OF THE SWAMP THING with #16 after several fill-in issues of the book being done by Scott and Bo Hampton. New artists on the book will be Steve Bissette and John Totleben.

Rick Hoberg will draw the JUSTICE LEAGUE OF AMERICA ANNUAL this year, which appears in May. Paul Le-

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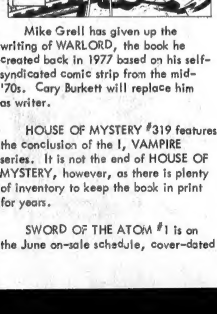
vitz wrote the story, which features Doctor Destiny.

ARASK #24 is a 48-page $1.00 culmination of the long-running story. Unlike recent Marvel 48-pagers, this is NOT the final issues.

JONNI THUNDER will be a four-part try-out series. If the series sells well, it will be set on Earth-One, if not, the character--who sounds quite reminiscent of the JSA character, as she can turn into a human lightning bolt--will become one of the Junior JSA members, according to THE COMICS BUYER'S GUIDE.

I was led to believe that a member of the BATMAN AND THE OUTSIDERS team was related to a Teen Titan and that that character was Katana. Wrong. The charcter is Geo-Force, and he's related to Terra, not Starfire.

New GREEN LANTERN writer Joey Cavalieri launches a three-part "War of the Rings" story in GL #166, with pencilling by George Tuska. It seems that the Guardians of the Universe have had flawless, yellow-effective rings in their possession for a long time but have chosen not to give them to the GL Corps--and they want to know why.



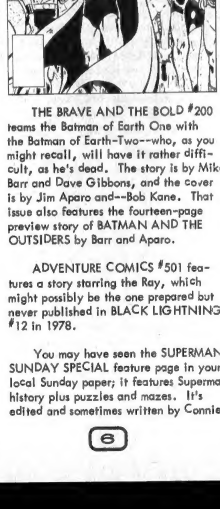
Mike Grell has given up the writing of WARLORD, the book he created back in 1977 based on his self-syndicated comic strip from the mid-'70s. Cary Burkett will replace him as writer.

HOUSE OF MYSTERY #319 features the conclusion of the I, VAMPIRE series. It is not the end of HOUSE OF MYSTERY, however, as there is plenty of inventory to keep the book in print for years.

SWORD OF THE ATOM #1 is on the June on-sale schedule, cover-dated September. Jan Strnad and Gil Kane do the story and art. ATARI FORCE will be out in late summer, with THE ZERO MAN appearing in late '83.

CAMELOT 3000 has fallen behind schedule and will skip the month of April. #5 shipped in late January, #6 appears in March, #7 in April, with #8-12 following at five week intervals. Bruce Patterson has been replaced as inker by Terry Austin with #7. If you've wondered why the art suddenly broke wide open with #3 and 4, it seems that Len Wein and Brian Bolland weren't told until mid-way through the second issue that they could use full-bleed drawings.

A soon-to-appear NEW TEEN TITANS features the new version of the Vigilante, a character totally unrelated in style or intention to the original version(s). Adrian Chase, D.A., is the character who avenges the firebombing of his family's house.



THE BRAVE AND THE BOLD #200 teams the Batman of Earth One with the Batman of Earth-Two--who, as you might recall, will have it rather difficult, as he's dead. The story is by Mike Barr and Dave Gibbons, and the cover is by Jim Aparo and--Bob Kane. That issue also features the fourteen-page preview story of BATMAN AND THE OUTSIDERS by Barr and Aparo.

ADVENTURE COMICS #501 features a story starring the Ray, which might possibly be the one prepared but never published in BLACK LIGHTNING #12 in 1978.

You may have seen the SUPERMAN SUNDAY SPECIAL feature page in your local Sunday paper; it features Superman history plus puzzles and mazes. It's edited and sometimes written by Connie Hatch, also written by Bob Rozakis, and inked by Joe Giella. It's pencilled by someone named Francis, but no one has been able to tell us his first name at this point.

Roy Thomas's exclusive contract with DC ends in August, and he doesn't intend to renew it, according to the aforementioned feature in the CBG. He will continue to edit and write for DC, but won't create any new characters for them.

First Comics News

George Freeman will do the full art chores on WARP SPECIAL #2, out this summer, with Peter Gillis as scripter. Chaos is the star, and the story's set between the origin in the first special and the adaptation of the play in WARP #1.

Mike Gustovich will be regular inker on STARSLAYER over Lenin Delsol's pencils, beginning with #7. Mike Grell scripts and does lay-outs.

Rick Burchett, who drew the MICHAEL MAUSER story in CHARLTON BULLSEYE #4, will be inking the E-MAN stories over Joe Staton's pencils, and Lenin Delsol's SARGON back-up in WARP #5-7. Staton's responsibilities as art director of First prevented him from continuing the inking of E-MAN.

Coming Comics

E-MAN No. 3, June. "Child of Blight and Darkness" is by Martin Pasko, and Joe Staton. E-Man, the F-Men, Mike Mauser and Ford Fairmount go up against Dark Albatross. The back-up one-pager is Pudge, Girl Blimp by Lee Marrs. Staton did the cover. [2/15-2/19]

JON SABLE, FREELANCE No. 1, June. "The Iron Monster" is by Mike Grell. Former white hunter and mercenary Jon Sable begins his adventures as bodyguard and bounty hunter. Grell did the cover. [2/15-2/19]

WARP No. 4, June. "The Coming of --Xander" is by Frank Brunner, Peter Gillis and Bruce Patterson. Fen-Ra is shaken by the power of Xander the Unconquerable in part four of the adaptation. The back-up is part three of The Faceless Ones: "Faces Before the Masque" by Jack Harris and Steve Ditko. Brunner did the cover. [2/15-2/19]

E-MAN No. 4, July. "The Paper Bomb" is by Mike Barr and Joe Staton. E-Man and Mauser must track down Mr. Mylar Snugs, a collector out to destroy every comic in the world except his own collection. The second story is a Michael Mauser solo, "Mauser, P.I." by Barr and Rick Burchett, in which the gumshoe goes to Hawaii. The one-pager stars Teddy Q. and is

by Bruce Patterson. Staton did the cover. [3/15-3/19]

JON SABLE, FREELANCE No. 2, July. "Death Is a Bum Deal" is by Mike Grell. Sable takes on a band of derelict-murderers who turn out to be computer-criminals and Nazis to boot. Grell did the cover. [3/15-3/19]

WARP SPECIAL No. 1, July. Chaos, Prince of Madness stars in "The (Not-So) Secret Origin of Prince Chaos" by Peter Gillis, Howard Chaykin and George Freeman. The motivations and circumstances behind the birth and rebirth in the body of David Carson as well as Chaos's battles with Valaria and Symax, are detailed for the first time. Chaykin did the cover. [3/15-3/19]

Capital Publications

Capital Publications will expand its color comics line to three in '83, adding two new books. The new 32-page Baxter books will be done by mid-westerners: WHISPER, by Steve Grant and Rich Larson, and THE BADGER by Mike Baron and Jeff Butler. The former character is a female Ninja; the latter a deranged super-hero named after our state animal (he's from Madison, you see) who teams up with a Druid from the fifth century called Ham, the Weather Wizard.

Capital will distribute the SQ Production of Michael Golden's DOCTOR STRANGE PORTFOLIO, a series of plates retailing for $10.00 on sale in February.

NEXUS No. 1, May. Nexus joins the ranks of the colorful, as Mike Baron and Steve Rude are joined by George Freeman as colorist for a new twenty-five

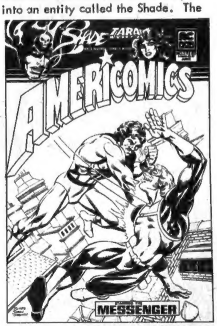
page adventure. Rude did the cover. [February]

Americomics News

Because of the agreement with Charlton to print all their material before the end of 1983, AMERICOMICS SPECIAL #1 will appear in May featuring The Sentinels of Justice, Blue Beetle, Captain Atom, Nightshade and Question. AMERICOMICS #3, spotlighting Blue Beetle, follows in June.

Though the BLACK DIAMOND film property is currently in the throes of a power struggle between two rival production companies, the comic will continue as planned, though there may be a delay while ownership is being settled. It's currently slated to appear in April.

AMERICOMICS No. 1, May. "The Shade" is by Bill Black. An American soldier called Roger Brant is wounded in Viet Nam and nursed to health in an ancient temple where he acquires the ability to combine the life-forces from sacrificed victims of the temple into an entity called the Shade. The



EXCLUSIVE FEATURES IN THIS EDITION

back-up story is "Slayer" by Craig Zablo, John Beatty and Jerry Ordway. Intergalactic policeman Jon Nyte comes to Earth to battle intergalactic criminal Black Starr. George Perez did the cover. [2/7-2/11]

AMERICOMICS No. 2, June. In this issue: "The Shade" part two; Jerry Ordway's "The Messenger"; and Tara. [March]

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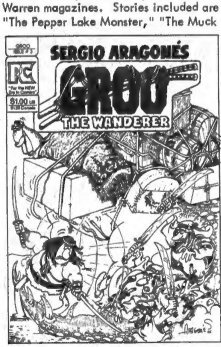
Pacific News

CAPTAIN VICTORY #11, out in April, features the origin of the Captain, as well as a back-up by Tim Conrad called "Off On a Comet."

April will also see a standard comic-book color reprint called BERNI WRIGHTSON: MASTER OF THE MACABRE which includes newly-colored reprints from Warren magazines. Stories included are "The Pepper Lake Monster," "The Muck



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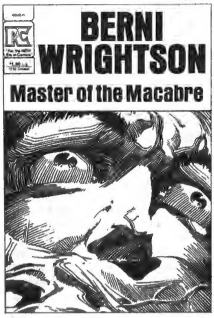

Monster," and Edgar Allen Poe's "The Black Cat." On Baxter paper, it'll cost $1.50.

Pacific will be issuing a set of postcards from the ROCKETEER stories by Dave Stevens, newly colored by Janice Cohen, shipping in late February. $2.00 is the price.

The cover prices have been increased on the upcoming ART OF AL WILLIAMSON (to $7.95 for 130 pages) and SPIDER-MAN INDEX, now including the original CAPTAIN BRITAIN stories besides other announced contents (to $10.95 for the paperback, and $14.95 for the hardcover).

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Coming Comics

Some of the issues listed for January release have been delayed until February. Included are the March releases this time.

CAPTAIN VICTORY No. 10, May. Another adventure of the Captain by Jack Kirby and Mike Thibodeaux is backed up by a story by Tim Conrad called "Rain Maker." Kirby and Thibodeaux did the cover. [2/10-2/15]

GROO THE WANDERER No. 3, May. Sergio Aragones and Mark Evanier. Aragones did the cover. [2/17-2/22]

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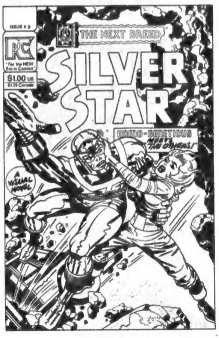
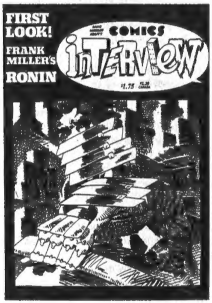
ELRIC OF MELNIBONE No. 1, May. Beginning a six-issue adaptation of Michael Moorcock's character is this story by Roy Thomas, Craig Russell and Michael Gilbert, featuring all-new adventures. Baxter stock, full-process color separations. Russell and Gilbert did the cover. [2/17-2/22]

ALIEN WORLDS No. 2, June. Bruce Jones stories for this issue include: "Aurora" by Dave Stevens; "Vicious Circle" by Ken Steacy; and a story illustrated by Jones. Stevens did the cover. [3/9-3/14]



Et Al

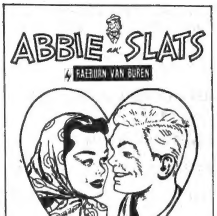
Ken Pierce has published two more of his softcover collections of comic strips: MODESTY BLAISE #4, featuring "The Head Girls, "The Black Pearl" and "The Magnified Man," all by Peter O'Donnell and Jim Holdaway; and THE PHANTOM VS. THE SKY MAIDENS, the second PHANTOM story, by Lee Falk and Ray Moore. Both are $5.95. Coming projects from Ken include ABBIE AND SLATS by Al Capp and Raeburn Van Buren, out in March; AXA #3 by Avenell and Enrique Romero, out in May, and THE CISCO KID by Rod Reed and Jose Luis Salinas, out in July. Still tentative is ALLEY OOP by V.T. Hamlin, for September. See Ken's ad for the address and ordering instructions.



COMICS INTERVIEW No. 2, March. The second issue features a Frank Miller interview and preview of RONIN; Mark Evanier on Kirby's Fourth World books; Scott Shaw! on CAPTAIN CARROT; and Bob Larkin on James Bama and DOC SAVAGE covers. Miller did the cover. [March]

ELFQUEST No. 15, June. "The Quest Usurped" is by Richard and Wendy Pini. Cutter and his band leave Blue Mountain at last--but is that good? Wendy Pini did the cover. [2/25-3/1]

JUST IMAGINE COMICS AND STORIES #6, out in May, will include



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a new series by Stan Timmons, story and pencils, called DRAGON, set in feudal Japan. Also included is PENFIELD WEAVER by Chris Dietrich and Tom Artis, and a cover by Mike Vosburg. $1.50 is the cover price.

STARLOG No. 68, March. Features include stories on NEVER SAY NEVER AGAIN, OCTOPUSSY, A BOY AND HIS DOG, WIZARDS AND WARRIORS, EPCOT, and Harve Bennett. [2/8]

STARLOG No. 69, April. The spotlight's on THE RETURN OF THE JEDI, with an interview with Anthony Daniels, more of EPCOT, a talk with Tom Mankiewicz on the BATMAN script, and more. [3/8]

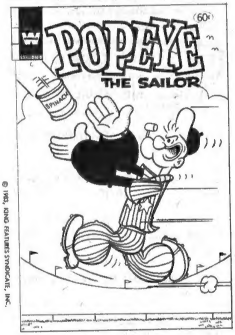
Aardvark-Vanaheim News

Aardvark-Vanaheim will be publishing a new bi-monthly black-and-white comic by Bill Loebs. JOURNEY will be 22 pages and will cost $1.40 in the U.S., $1.60 in Canada. Featured is a character called Wolverine MacAlistaire.

CEREBUS THE AARDVARK No. 47, May. "The Balances" is by Dave Sim. Cerebus learns that being Prime Minister doesn't mean sitting around getting rich. The back-up story is "The Missing Schoolgirl," conclusion, by Michael Cherkas and Dick Mallet. [February]

Whitman News

Whitman Comics Executive Editor Wallace Green announced January 27th that the Whitman line was being resumed as of the second week in February, with distribution as before, via plastic bags. He said that he was not certain whether direct distribution to shops would be resumed, but he did say that the books would be cover-priced 60¢ each and will now be distributed only two-to-a-bag for 99¢, rather than the three-per-bag they had been sold for. Only four months' schedules have been announced, with future plans dependent on how well these are distributed and sold.



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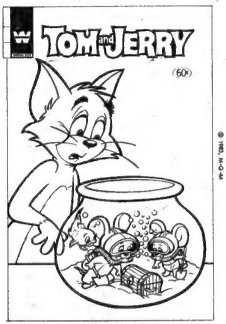
(What makes dating these issues so difficult is that Western, probably in order to fulfill contracts with Disney, is publishing eight issues of UNCLE SCROOGE in four months and six of WALT DISNEY'S COMICS AND STORIES, creating what are essentially semi-monthlies.)

(The schedules are completely different from previous listings for 1982's pre-delay period, with most of the new titles excised. These schedules also have no code numbers, so we're not sure if the code "dating" will be continued. We are dating them as if they were.)

These books are being printed on



the date given; Green indicates that the bags won't appear until April 1st, but any other distribution may beat that time. He also indicates that the contents for most of these books is all-new, the notable exception being "The Golden Fleecing" reprint in UNCLE SCROOGE #203. The unexpected return of Western is due to the fact that World Color Press waived the nine-month start-up time they usually require for new clients--probably because of the loss of so much business in 1982.

Coming Comics

Walt Disney CHIP 'N' DALE No. 78, April. [2/10]

Walt Disney's COMICS AND STORIES No. 500, April. [2/10]

Walt Disney's COMICS AND STORIES No. 501, May. [2/10]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 75, April. [2/10]

Walt Disney UNCLE SCROOGE No. 198, April.

Walt Disney UNCLE SCROOGE No. 199, May. [2/10]

Walt Disney CHIP 'N' DALE No. 79, May. [2/24]

Walt Disney DAISY AND DONALD No. 55, May. [2/24]

Walt Disney DONALD DUCK No. 241, April. [2/24]

Walt Disney DONALD DUCK No. 242, May. [2/24]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 76, May. [2/24]

Walt Disney SUPER GOOF No. 70, May. [2/24]

Walt Disney WINNIE-THE-POOH No. 30, May. [2/24]

BEEP BEEP, THE ROAD RUNNER No. 102, June. [3/10]

BUGS BUNNY No. 238, May. [3/10]

BUGS BUNNY No. 239, June. [3/10]

DAFFY DUCK No. 142, June. [3/10]

LOONEY TUNES No. 44, June. [3/10]

TWEETY AND SYLVESTER No. 117, June. [3/10]

THE PINK PANTHER No. 84, June. [3/24]

POPEYE THE SAILOR No. 168, June. [3/24]

TOM AND JERRY No. 342, June. [3/24]

Walt Disney UNCLE SCROOGE No. 200, June. [3/24]

Walt Disney UNCLE SCROOGE No. 201, July. [3/24]

Walter Lantz WOODY WOODPECKER No. 198, June. [3/24]

Reviews

THE COMIC BUYER'S GUIDE

To many of you who no longer receive it, it may be quite a shock for you to learn that Alan Light's BUYER'S GUIDE no longer exists. Alan sold the paper to Krause Publications of Iola, Wisconsin, a publisher of fourteen other hobby tabloids and magazines, and the editors are now Don and Maggie Thompson. Alan's final issue was #481, February 4, 1983, and it marked the final publication for the company which has published more individual issues of comics-related magazines than any other fan-publisher. (Counting the old GOLDEN/VINTAGE and FAVORITE FUNNIES and his FLASHBACK comic series, DynaPubs issued more than 700 magazines over the last decade.)

Alan's passing from the fan scene (he also sold Krause FILM COLLECTORS' WORLD) was something of a shock, especially to us; Alan was one of the four people who came forth with the loan of some much-needed capital to pay our printing bill back in the late-'70s. He was an honest, hard-working person whose success was often denigrated, but we counted him among our friends. Thanks for everything, Alan.

As for the new magazine, though it continues the numbering of the old adzine, it's become quite a different animal. It is now a newspaper with ads, completely typeset, with its columns appended with many individual news items and reviews. Frankly, it's somewhat jarring after all these years. The columns no longer take up entire pages by themselves--indeed, that seems to be avoided at almost any cost, including clarity. (In the first couple of issues, obviously a shakedown period, this means that columns continue from one page to one somewhere else, not necessarily the next--meaning someone's letter may run over five or six pages even if it's short, as mine was in #482. I figure this kind of thing will be subdued in future issues as the complaints roll in.) However, the new format does give added clarity and style to what had previously been a strictly typewritten/paste-up job with unjustified margins--kinda like TCR. And Don and Maggie Thompson's experience on newspapers have made the whole thing so professional that any of the aforementioned complaints are easily overlooked. (And if TCR was becoming somewhat superfluous before in my opinion, it's even moreso now, as the COMICS BUYER'S GUIDE, or CBG, as it's now known, has more news than before, before us, as well as the coming comics. Sheesh.)

However, I do have a complaint about the ads. Many of my friends, most of whom rarely bought anything from them, considered the home-made ads to be ugly, hard-to-read, and ignorable. The new ads are entirely typeset (except in a few rare cases), which is my cause for complaint: not only do I lose the ability to pick out my favorite advertisers at a glance from the style of their ads, but the typesetting causes everything to look so similar that I've become more fatigued trying to read them than I used to. Worse, the type is actually smaller, if neater, than the quarter page ads used to be--and worst, there seems to be one particular ad typesetter who can't read the originals when he copies them. I expect a certain degree of typographical error--nobody's perfect--but some of the ads contain errors I know came from the typesetter's misreading. Okay, "Alex Morgan, M.D., or "The Double Life of Pirates Strong" are understandable, as is mistaking "Raboy" for some character called "Ra Boy." But in a few cases, the screw-ups have occurred on issue numbers or the lack thereof which in all likelihood occurred in resetting. Since the CBG did raise the advertising rates (and rather bewilderingly, as they have changed their sizes to column-inches from pages, though it's seemingly impossible to figure out how big the ad will be when it's reset), you would expect to see that your stuff appears as it

was written. Or did F.I. Chagnon in #482 actually describe his copy of POPULAR TEEN-AGERS #8 as "VF except for sm. pc. of corn"? As a customer, I am particularly depressed when I see a great price on a comic I might need, but can't figure out if the number is the correct one or not. If I were Krause, I'd make the guy who thinks Little Lulu's name is "Lu Lu" take a bit more care in his work.

Subscriptions can be ordered (26 issues for $10.00 or 52 for $19.00) from THE COMICS BUYER'S GUIDE, 700 East State Street, Iola, WI 54990. You will definitely find it of interest. MT

CARL BARKS AND THE ART OF THE COMIC BOOK by Michael Barrier, M. Lilien, $35.00.

Michael Barrier opines in this book that Carl Barks is one of only a few comic-book artists to truly be worthy of the term. To tell you the truth, whether he is or he isn't doesn't matter to me one whit. And so, though I've certainly got no argument with Barrier, as I feel Barks is just as terrific as he says he is and I think he's well worth the effort it took to prepare this volume, I begin to have the same problems with the book as I did with Barrier's FUNNYWORLD.

The proof in this is simply the length of the half of this 227-page volume devoted to Barks' life and his methods, combined with a critical overview of Barks' work. The entirety of the bio and the critique takes up only 89 pages, and this includes about 42 pages of photographs! I've probably read most of the information contained in the book before in Barrier's essays in FUNNYWORLD already, but even if I hadn't , I find it amazing that Barrier couldn't arrange supplementary material, perhaps an upublished interview of some length to expand upon it, or, at least offer a far more extensive critique of Barks' work. Of those forty-five or so pages of text, about half is about Barks' stories. This, I'm pretty certain, is because Barrier's artistic standards are so high and lofty that even the great Barks only met them for a short period of time, in Barrier's case, around 1947-52. So Michael spends only the time it takes to describe these Golden Age stories, choosing to relegate what he thinks are his lesser works to his introduction and the bibliography/index to Barks' entire output for Western Publishing.

Barrier is a fine writer, concise and witty, who knows what he likes and can explain why--but, though he does take Barks' work to task somewhat, his respect and liking for him prevents him from going into great detail as to WHY, beyond his explanation that he felt the spirit going out of Barks' work once the Comics Code atmosphere caused Western to interfere too much in Barks work. It does seem a shame, though, that since Barrier had to do the research for the notated bibliography ANYWAY, that we don't get enough of his critical opinion of specific stories. (As outlined in his introduction, the basic text for the book had already appeared at least three times in various guises before this final draft; perhaps, in limiting himself to Barks' work and that of only a few other worthies, he simply wrote himself out about his subject?)

In any case, what there is of the text is fine, and entertaining. It's the first true biography of a comic-book writer or artist, and wins points on simply that score; and Barrier knows his subject intimately. This is underlined by the bibliography, which lists every individual story and gag page with enough of a plot synopsis to give the reader the amount needed to recall or identify a story without entirely obviating the necessity of reading it. Certainly, no one wants to know the page-by-page action of "Donald Duck Finds Pirate Gold" even if they can't afford a copy; a comic boiled down to a few lines of text is no substitute for the real thing. The 135-page index lists each story and if it has been reprinted, and where; it lists the date Barks was paid for the work and whether he wrote and drew each story or worked only as scripter and writer; and best of all, it includes quotes from Barks on selected works as well as notes from Barks expert Kim Weston on how the work was edited (by Western and Barks) from existent original artwork which has never been printed in the books. Also included is a list of unpublished or unidentified material, a chronological listing of Barks work in the order he did it, and short pieces on his work as a Disney storyboard man, articles about Barks, and Disney's awful Uncle Scrooge cartoon of 1967.

About the only criticism of the bibliography I have ties in with my criticism of the text portion of the book: Barrier's standards have apparently made him unable to identify any other artists who drew Disney comics which Barks was involved in. Thus, in too many places, notably in books Barks did scripts for (and at Western, scripts include layouts for panels), no artist is listed for the book, despite the fact that this information might be of interest to anyone reading the books. (The info could certainly have been gotten in this case; others are sketchier, as with portions of Barks' covers being redrawn by staff artists, or scripts illustrated by Barks by people whose identity was not recorded at the time.) Obviously, there are people who believe that the only art worth looking at in the Disney books was by Barks--Barrier MIGHT be one of them--as for me, as a kid, Barks was not the "good duck artist"--Jack Bradbury was. I discover in retrospect that I am also fond of Dick Moores' duck work as well as Paul Murry's--and note, to my own chagrin, that my most singular memory of a Gyro Gearloose story occurs in a story illustrated not by Barks, but Tony Strobl.

Be that as it may, and beyond what I feel Barrier is missing in his reading proclivities, this book is a gem to be owned by every serious Barks collector (and at today's Barks prices, you've GOT to be serious). I wish that the ability to update the reprint information through at least late 1981 could have been done (as is, the book stops at the end of 1978, with the past five years' material mentioned in an addenda, probably indicating how long the book sat before it got published), and I wish the text had been longer for a book at this price, but for anyone who hasn't got a complete set of FUNNYWORLD, the information contained herein is invaluable. At $35.00, though, it isn't going to spread the word or make believers of casual Barks readers, and that is a shame.

Me--I'm still collecting COMICS AND STORIES, and as soon as I get those twenty scattered issues between 1950 and 1980, I'll read them in chronological order, now that I've got the list. Thanks, Mike.

- Mike Tiefenbacher

Collecting Comics

By Mike Tiefenbacher

I suppose I was asking for it by beginning with the most popular company of all for the checklist information. After all, Marvel is still very much in business, putting out more one-shots and toy tie-ins and giveaways than one would think possible... But I suppose it's some reflection on its size that only one person wrote to correct the list from two issues back--and that only because he was personally slighted.

You always hurt the ones you love, so I guess it's no surprise that I excluded our pal Fred Hembeck's FANTASTIC FOUR ROAST #1. If it's any consolation, Fred, I also missed PINKY LEE #1-5 (not ADVENTURES OF... as in the GUIDE)--who, by extension, must also be one of our personal favorites. (Uh, actually, I vaguely recall seeing Pinky once.) Other exclusions weren't so major: a couple of giveaways, including SPIDER-MAN, CAPTAIN AMERICA, THE INCREDIBLE HULK AND SPIDER-WOMAN #1, a 1981 7 Eleven giveaway

Action Comics #1-543+
Bold #1
U.S. Navy Special Edition #1,2
Wheaties #1
Adventure Comics #32-500+
Adventures of Alan Ladd #1-9
The Adventures of Bob Hope #1-109
The Adventures of Dean Martin and Jerry Lewis #1-40
The Adventures of Jerry Lewis #41-124
The Adventures of Rex the Wonder Dog #1-46
All-American Comics #1-102
All-American Men of War #127, 128, 2-117
All-American Western #103-126
All-Flash #1-32
All-Funny Comics #1-23
All-New Collectors' Edition #C53, C56, C58, C60, C62-C64
All-Out War #1-6
All Star Comics #1-74
All-Star Squadron #1-21+
Annual #1+
All-Star Western #58-119; 1-11
The Amazing World of DC Comics #1-17
Special Edition #1
The Amazing World of Superman #1
Amethyst, Princess of Gemworld #1-12
Angel and the Ape #1-6
Animal Antics #1-23
Anthro #1-6
Aquaman #1-63
Arak/Son of Thunder #1-22+
Army at War #1
Arlan, Lord of Atlantis #1-7+
*Atari Force #1+
Game Cassette #1-3
The Atom #1-38
The Atom and Hawkman #39-45
Bat Lash #1-7
Batman #1-360+
Annual #1-9+
Golden Record #1
Kellogg's #1-6
Pizza Hut #122, 123
Post #1,2
Prell #1
The Batman Family #1-20
Battle Classics #1
Beanie #1-6
The Best of DC #1-27+
Beware the Creeper #1-6
The Big All-American Comic Book #1
The Big Book of Fun Comics #1
Big Town #1-50
Binky #73-82
Binky's Buddies #1-12
Blackhawk #103-259+
Black Lightning #1-11
Black Magic #1-9
Blitzkrieg #1-5
*The Blue Devil #1+
Bombs the Jungle Boy #1-7
Boy Commandos #1-36; 1,2
The Brave and the Bold #1-200
Brother Power, the Geek #1,2
Buzzy #77
Camelot 3000 #1-12
Captain Action #1-5
Captain Carrot and His Amazing Zoo Crew! #1-20+
Capt. Storm #1-18
Challengers of the Unknown #1-87
Champion Sports #1-3
Claw the Unconquered #1-12
Comic Cavalcade #1-63
Congo Bill #1-7
Dale Evans Comics #1-24
Danger Trail #1-5
The Daring New Adventures of Supergirl #1-8+
The Dark Mansion of Forbidden Love #1-4
Date With Debbi #1-18
A Date With Judy #1-79
DC Comics Presents #1-58+
Annual #1+
DC 100-Page Super-Spectacular #4-22
DC Special #1-29
DC Special Blue-Ribbon Digest #1-24
DC Special Series #1-27
DC Super-Stars #1-18
Debbi's Dates #1-11
The Demon #1-16
Detective Comics #1-526+
U.S. Navy Special Edition #1
The Dodo and the Frog #80-92
The Doom Patrol #86-124
Doorway to Nightmare #1-5
Dynamic Classics #1
Ed Wheelan's Joke Book Featuring Fat and Slat #1
80 Page Giant Magazine #1-15, G16-G56
Falling in Love #1-143
Famous First Edition #C26, C28, C30, F4-F8, C61
Feature Films #1-4
Firestorm #1-3
First Issue Special #1-13
Flash Comics #1-104
Wheaties #1
The Flash #105-322+
Annual #1
Flippity and Flop #1-47
Forbidden Tales of Dark Mansion #5-15+
The Forever People #1-11
Four-Star Battle Tales #1-5
Four-Star Spectacular #1-6
The Fox and the Crow #1-108
Freedom Fighters #1-15
From Beyond the Unknown #1-25
Frontier Fighters #1-8
Funny Folks #1-22
Funny Stuff #1-79
Wheaties #1
The Fury of Firestorm #1-14+
Gang Busters #1-67
Ghosts #1-112
G.I. Combat #44-254+
G.I. War Tales #1-4
Girls' Love Stories #1-180
Girls' Romances #1-160
Green Arrow #1-6
Green Lantern #1-38; 1-165+
The Hawk and the Dove #1-6
Hawkman #1-27
Heart Throbs #47-146
Hercules Unbound #1-12
Here's Howie Comics #1-18
Hollywood Funny Folks #28-60
Hopalong Cassidy #86-135
Hot Wheels #1-6
House of Mystery #1-317+
House of Secrets #1-154
The Inferior Five #1-12
In the Days of the Mob #1
It's Gametime #1-4
Isis #1-8
Jackie Gleason and the Honeymooners #1-12
Jimmy Wakely #1-18
Johnny Thunder #1-3
The Joker #1-9
Jonah Hex #1-72+
And Other Western Tales #1-3
*Jonni Thunder #1+
Justice Inc. #1-5
Justice League of America #1-215+
Annual #1+
Kamandi, the Last Boy on Earth #1-59
Karate Kid #1-15
Kobra #1-7
Kong the Untamed #1-5
Korak, Son of Tarzan #46-59
Krypton Chronicles #1-3
Larry Harmon's Laurel and Hardy #1
Leading Comics #1-40
Leading Screen Comics #41-77
Leave It To Binky #1-71
The Legends of Daniel Boone #1-8
Legion of Super-Heroes #1-4
The Legion of Super-Heroes #259-300+
Annual #1+
Limited Collectors' Edition #C21-C25, C27, C29, C31-C52, C57, C59
Lois Lane Annual #1,2
Love Stories #147-152
Madame Xanadu #1
Man-Bat #1,2
The Many Loves of Dobie Gillis #1-26
Masters of the Universe #1-3
Mattel #1-4
Masterworks Series of Great Comic Book Artists #1,2+
Meet Angel #7
Men of War #1-26
Metal Men #1-56
Metamorpho #1-17
Miss Beverly Hills of Hollywood #1-11
Miss Melody Lane of Broadway #1-4
Mr. District Attorney #1-67
Mister Miracle #1-25
More Fun Comics #7-127
Movie Comics #1-6
Movietown's Animal Antics #24-51
Mutt and Jeff #1-103
My Greatest Adventure #1-85
Mystery In Space #1-117
*Nathaniel Dusk #1+
New Adventure Comics #12-31
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The New Adventures of Superboy #1-39+
The New Book of Fun Comics #1,2
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The New Gods #1-19
*New Talent Showcase #1+
The New Teen Titans #1-32+
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*The New Teen Titans and the Uncanny X-Men #1
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Weird War Tales #1-121
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*The Zero Man #1+

Stanhall Publications
Broadway-Hollywood Blackouts #1-3
The Farmer's Daughter #1-4
G.I. Jane #1-13
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full-sized comic; STAR TEAM, a twenty-pager from Ideal from '77; BUBBLE GUM COMICS #1-4 the miniatures from last year; THE BIRD'S-EYE KIDS GO SHOPPING, a fifties sixteen-pager; and THE ADVENTURES OF THE BIG BOY #1-75? or so (the only comics ever disposed of from my collection which began in 1958; I vaguely recall that the nice Dan DeCarlo artwork was replaced by some poor Mexican-originated art in the early '60s around that number, but I could be wrong). I misnumbered JUSTICE, which went #7-9, 4-54 and became TALES OF JUSTICE with #55... I think that's all the errors of omission. Whoops--here's another: BIG JIM'S P.A.C.K., another toy insert comic book.

I had less than good luck on the new titles, as MARVEL SUPER-VILLAINS became SUPER-VILLAIN CLASSICS and CRYSTAR appeared as THE SAGA OF CRYSTAR, CRYSTAL WARRIOR. From now on, all tentative titles will be marked with an asterisk, and if you're actually writing these in a notebook as outlined last time, write 'em in in pencil. (I still have the pencilled-in titles KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE and THE THREE MUSKETEERS from the mid-'70s in my old notebook.) Also change THE REVENGE OF THE JEDI to THE RETURN OF THE JEDI.

Being at heart masochistic, I'll be doing DC this time--and if anyone has any additions and corrections to this one, let me know, okay?

The issues are listed on the facing page. I also list the short-lived tiny Stanhall comics group, which was situated in the same building as DC, just for kicks. - MT

Comment

AN EXCUSE FOR VIOLENCE
By Lou Mougin

Maybe I shouldn't be writing this, I tell myself. Maybe I'm going to prove myself a hypocrite for criticizing some forms of violence--that's what this piece is going to be about, in case you haven't guessed--and deploring others. After all, this is written by a person who enjoys reading JONAH HEX every month, liked DEATHLOK and the WOLVERINE mini-series, and dismissed writers of action-adventure strips who shy away from violent physical or emotional conflict. Stories, to me, MUST have "hard edges"--threat of death or loss, not necessarily physical or violent--in order to be stories, and that's where I stand.

Up to the last issue, though I didn't like the Elektra solo story, I couldn't see what all the fuss was being kicked up about, re: Frank Miller's DAREDEVIL. The edges were hard, mighty hard indeed, but nobody ever said organized crime was a pretty business, and Miller's characterizations, from the terrifying Kingpin to the comic relief of Turk and Grotto, ranked him with Starlin and Steranko in my book.

That is, up to the LAST issue.

In that number, we open with DD putting a revolver to his head and playing Russian roulette. Snap. Empty chamber.

The next thing we know, the camera pulls back to reveal the paralyzed, hospitalized body of Bullseye, master assassin, conscious and helpless as DD puts the gun to his head and pulls the same trick. Snap, but no bang. Bullseye, barring a heart attack--he almost certainly is aware of what's going on--lives through it, and the next, and the next.

This is what a SUPER-HERO does in his off hours? Our masked defender of Truth, Justice and the Marvel Way of Life? Frank Miller once termed Daredevil one of the most "Christian" heroes in comics, about midway through his run. From this, I must infer that DD attended services in the People's Temple.

Ah, but Bullseye is a conscienceless murderer, you argue. He killed Daredevil's true love (who did in a lot of people herself from this table for force of hate itself and came after DD, somehow, to do him in. Bullseye DESERVES this torture.

No. Not by MY standards, he doesn't. Not in a 60-cent comic book being distributed to the younger set, not just the adults who, presumably, know better than to play Russian roulette with bedridden crooks. I, who have read numberless violence-ridden issues of CREEPY, half-smirked my way through some pretty rough ECs, and cheered on Conan as he dispatched nasties with sword and sinew in uncensored pages, was affected by this issue as the ones before it had not managed to do.

It turned my stomach.

Today I picked up Dave Kraft's fine zine COMICS INTERVIEW and read a transcribed conversation with one of my favorite writers, Steve Gerber. He's recently scripted a story for ECLIPSE Magazine which made its points against rampant bluenose-ism and crafted four issues of PHANTOM ZONE which showed our favorite Kryptonian villains as truly nasty murderers without getting too graphic. I enjoyed both efforts and wasn't offended by either of them.

The COMICS INTERVIEW piece had about two and a quarter pages of script displayed that was edited from the final version of STEWART THE RAT, Gerber's first graphic novel. In it, a woman with an exoskeleton is described as grabbing the genitals of two homosexuals and crushing them "with obvious pleasure as the two men writhe helplessly in her grip and blood spurts everywhere."

Some fun, huh gang?

I could go back a few years to an issue of TALES OF THE ZOMBIE where, on the splash page, a fellow graphically splatters his brother's face with an axe. Or there was the Morbius story in VAMPIRE TALES where the top of a character's head was blown away, like the removable top from a coffee can, dripping blood in full view for all concerned to see. Or, moving up to the present, how's about that HANGMAN story in a recent BIZARRE ADVENTURES wherein a costumed guy rams a steel bar through the side of a woman's head and out her cheekbone?

It should be obvious by now: violence in comics is starting to get out of hand again.

It's not just the gory murder-scenes that disturb me of late. It's the out-of-place fatalism that pervades too many "regular" comics series. THE OMEGA MEN, a direct-sales comic but also a spin-off from such newsstand titles as GREEN LANTERN and ACTION, has treated us to a hero who enjoys chowing down on his fallen enemies, and a recent DAREDEVIL story by Bill Mantlo in MARVEL FANFARE had DD risk life and limb to save a blind kid's life--that was the entire point of the story--only to blow it in the end. Why bother being heroic anymore? THIS is supposed to inspire us?

The fifties must be dredged up again. I hate to do it, you hate to read it. But it must be admitted that small-time pubbers of crime and horror comics in those pre-Code days did step over the line pretty regularly in search of a quick buck, and EC, by comparison, was the cleanest of the lot; at least their gore had a place in the stories. The rest of them paraded out dismembered corpses, injured eyeballs, strangulation victims and criminal torture with gusto. Anybody who doubts that EC and Lev Gleason's CRIME DOES NOT PAY were but the well-policed top of the iceberg should check out Don Rosa's cover gallery in RBCC #142 and judge for themselves. It's one thing to read it as a jaded adult. Try guessing what your reaction would be if you were ten years old and looking them over. I can't speak for others, but I read SEDUCTION OF THE INNOCENT for the first time when I was twelve, and I couldn't take the panel with the dismembered baseball player without pronounced nausea. ECs were slanted for adults, but they found their way into the hands of kids, and not even the Warrens I read in 1966 matched THAT one for graphic grossness.

As a result of the irresponsibility of the industry--Gaines and Gleason included--Wertham wrote his slanted expose, and the comics companies were all but forced out of existence. The ones which survived submitted to a restrictive Comics Code which spared us from seeing people's faces torn up with

broken bottles or victims dragged face-down over gravel roads. It wasn't for another decade that comics managed to shrug off the stigma of SEDUCTION OF THE INNOCENT. They had to clean up their act and toe a self-imposed line from 1955 to 1971.

In that year, not unjustifiably, Stan Lee defied the Code authority to publish the famous SPIDER-MAN drug trilogy, and the restrictions were liberalized. For the most part, comics handled the new freedom tastefully. When Dracula crushed a villain's face for a dramatic climax, it happened off panel, and Conan's foes never spewed forth loops of intestines to line a Cimmerian ballpark. I sometimes wondered about the wisdom of showing Batman explicitly strangled by a scarf on a DETECTIVE cover--it was, after all, from a CREEPY story that I learned how to kill a man with my bare hands--but such efforts were the exception, not the rule.

Violence cannot, and, I believe, should not be taken out of comics entirely. As I've said before, I enjoy the hard-edged story as well as anyone else. It's only when the edges get too sharp to avoid cutting oneself on, that I begin to object--vehemently.

Movies dispensed with censorship in '68 and subbed a rating code. This gave us some masterpieces, to be sure. It also paved the way for the excessiveness of A CLOCKWORK ORANGE, THE EXORCIST, NIGHT OF THE LIVING DEAD, the current gory-story horror films that substitute blood-and-guts for real suspense-and-terror, and the entire revolting "splatter-movie" genre. To their credit, comics have, with some exceptions, stayed away from the gore-for-gore's sake syndrome. But the signs are out that such an era may be ending.

For current comics creators, I'd recommend a healthy rereading of HOWARD THE DUCK #3's "Four Feathers of Death," in which Gerber (before he took to describing genital injuries) quite rightly condemned the sadism present in modern entertainment. If graphic violence is allowed to flourish in all media, then somebody IS indeed "going to get hurt"...and not by turning them into violence-prone zombies, but by brutalizing and cretinizing their tastes. Anybody who remembers popular movies and comics pre-1968 knows whereof the author speaks; it is NOT merely a Moral Majority myth. Irresponsible creators themselves, by pushing for higher and higher levels of brutality, have engendered such a reaction, and it is not at all unjustified.

If the comics industry doesn't take stock of the situation soon, they may find themselves in a particularly nasty plight. Groups pushing for censorship in all media are still very much alive, no matter what one thinks of them, and might well be receptive to a 1980s SEDUCTION OF THE INNOCENT.

And, if some reasonable controls aren't applied before long, I might damned well find myself in the position of writing it.

TCR Mailboat

JERRY DE FUCCIO, Jersey City, NJ: Lamentably, I received my discharge from MAD two years ago and I spend my days trying to write the Great American Paragraph.

I hadn't heard about Reed Crandall's death, which makes me all the more estranged from "the field." I have the original cover art of MILITARY COMICS (#20, July) before me now; Blackhawk is leaping over sandbags, a dead German, and a quiescent machine gun, right into my Olympia typewriter.

That Reed was "underappreciated," how terribly true. I asked him to illustrate a French Foreign Legion story for me, in the mid-sixties..."Monsieur Gravedigger." Encumbered with no business sense whatsoever, I tried to produce a slick comic MAGAZINE, entitled CHEVRONS, dealing with all two-fisted (ahem!) men who wore a stripe, be they Bengal Lancer or Northwest Mounted. Alex Toth, Reed Crandall, and cousin John Powers Severin were the troika of my endeavor. Reed did exhaustive research for my Legion story, checking with me constantly, and eventually producing continuity that was beyond my expectations and his page rate.

Sadly, I never produced CHEVRONS, as my financial backer was a furrier who expected immediate return on his money. Wait three issues until it was entrenched? No way. What kind of business is that?

Happily, old chum Joe Kubert did buy my excess Legion "castoff" for one of his DC war books.

This is a long-winded prelude (one of my great vices at MAD) to a loving prank played on Reed Crandall at Quality by Bill Ward and the late, lamented, sainted MAD Art Director, John Putnam. First, you must be aware that Everett "Busy" Arnold, Quality Comics Publisher, paid Reed a SPECIAL PAGE RATE because he was obliged to include so many Blackhawk figures in each panel.

A fresh new Blackhawk script was pinned to Crandall's drawing board. Crandall hadn't seen it, as yet. Putnam and Ward removed the upper-most page and retyped it completely.

Eventually, Reed arrived and started to read the latest script he was about to illustrate. He recoiled from his drawing board, after he had time to read the substituted splash panel, which read: Show all the Blackhawks, confronting their doubles, in the hall of mirrors, at the amusement park.

HAWK-AAAA, Reed.

[Ironically, CHEVRONS might actually be a feasible project now, that it's too late. I recall reading "Monsieur Gravedigger" and knowing that it was head and shoulders above most of the DC material appearing at that time (and since); it was only later that I read about the project in question in a Mark Hanerfeld TCR and understood why. It was probably fitting that that story was to be the last new Reed Crandall story I ever got to read.

Good luck to you, Jerry. MT]

FRANK HAYES, P.O. Box 10860, Chicago, IL 60610: I started this letter back before Christmas...then things got busy. Before I forget again--here's hoping for a happy and prosperous new year for TCR and everybody at Street Enterprises. It looks like we'll all need it...

Old business: I feel like a stock-broker's commercial saying this, but MY style sheet is the Chicago Manual of Style, and the Chicago Manual says (in section 6.9-10):

"So far as it can be done without confusion, single or multiple letters used as words, hyphenated coinages used as nouns, and numbers (whether spelled out or in figures) form the plural by adding s alone: the three Rs, thank-you-ma'oms, in twos and threes, several YMCAs and AYHs, CODs and IOUs, the early 1920s.

"Abbreviations with periods, lower-case letters used as nouns, and capital letters that would be confusing if s alone were added form the plural with an apostrophe and an s: M.A.'s and Ph.D.'s, x's and y's, S's, A's, I's, SOS's."

I think the Chicago Manual hits the heart of the matter here: whatever system you use, the point is to avoid confusion. Incidentally, this is one of those typographical issues about which feelings run high among people who handle copy for a living. (Another is the serial comma --"Jim, Bob, and Bill" versus "Jim, Bob and Bill.") People tend to feel that their style is right, and all other styles are wrong.

That's silly, of course. The truth is, MY style is right, that should be obvious...

A comment on Joanna Fenton's letter in TCR #207:

Enthusiasm is a wonderful thing. So is expertise in a particular field--in this case, Mrs. Fenton's knowledge of radio. Sometimes, though, enthusiasm can get in the way of expertise.

Radio transmissions of all kinds in this country are regulated mainly by the Federal Communications Act, the nearly-50-year-old law under which the FCC is chartered and radio and TV stations, amateur and commercial, are

licensed. There are several sections of the act that deal with who can and cannot receive, retransmit, and otherwise make use of different kinds of broadcasts over the public airwaves. (All legal radio and TV broadcasts are "in the public interest"--but not all are intended for the general public.)

The section that's most commonly under contention is Section 605, which is either one of the most important privacy laws in America or an unconscionable violation of every American's freedom to listen, depending on your point of view. Among other things, Section 605 says that no, you AREN'T free to receive just anything you like that's broadcast on radio or TV; you ARE entitled to receive any amateur broadcast, or any commercial broadcast INTENDED FOR THE GENERAL PUBLIC. (You aren't allowed to rebroadcast anything at all without the express consent of whoever originated the broadcast.)

There are some obvious reasons for this sort of limitation--military communications, private telephone conversations, and suchlike are frequently sent by means of extremely high frequency radio transmissions. (Bouncing microwave telephone calls off satellites is how discount long-distance phone companies such as MCI operate.)

But the courts have also held that HBO and the other pay-TV companies are afforded the protections of Section 605, since their signals are not intended for the general public but only for subscribers (via cable or other CATV systems).

In short, as the law currently stands, Mrs. Fenton is wrong--she's violating Section 605 of the Federal Communications Act if she receives HBO microwave transmissions without permission from the company.

Whether or not these matters are covered by the forthcoming Supreme Court decision, Congress is looking at several pieces of legislation dealing with the problem of earth stations receiving transmissions that aren't intended for the general public. (Most of the proposed laws involve some sort of licensing fee.) In the meantime, HBO and other companies have gone to court in several places to fight sales of earth stations intended for pirating pay-TV signals; so far, they've been generally successful.

My sympathy is with the creative people, not the producers--I'd prefer a law or court decision based on the Copyright Act, whereby fees paid would go to the copyright holders. In the case of record-taping, that means the folks who wrote the songs, NOT the record companies. In the case of TV shows, some of the money would go to producers--but the rest would go to the creative people in the form of residuals. As things stand now, the creative people are getting screwed out of residuals every time someone watches HBO without paying or tapes something off the air instead of buying the prerecorded product.

And just so everyone knows: if they pass a law requiring a licensing fee for all sound recording tape, the charge will come to AT MOST about a penny per minute of taps. That's based on the 2 3/4 cents per song (or 1/2 cent per minute, whichever is larger) the copyright law says an author can charge for each copy. The whole fee would be split up among copyright holders--none of it would go to the record companies.

Anybody who's too cheap to pay three cents to the people who wrote a song he likes is beneath...well, never mind.

(One last thought--just because federal law allows something DOESN'T mean a state can't place tighter restrictions on it--California's automobile emission standards are a good example. Regardless of what you're using it for, if you've got a dish antenna make SURE it's legal. Talk to someone who specializes in communications law. A lawyer is cheaper out of court.)

More legal news:

By now you may have already heard about this--the creators of WARP have gone to court to prevent any further publication of the comic book.

Rick Obadiah, who is both the publisher of First Comics and a partner in the company formed to lease out rights to WARP, apparently agreed that First Comics would pay WARP's creators, Stuart Gordon and Lenny Kleinfeld (he worked under the name Bury St. Edmund), some $30,000 for the comic-book rights. According to Gordon and Kleinfeld, Obadiah received the money some months ago, but they haven't seen a cent of it.

So they've gone to court here in Chicago, asking for an injunction to prevent Obadiah and First Comics from producing any more WARP-related comics or other items.

What everyone really wants, of course, is for WARP to be a success--everyone involved would like to make his share of the money from WARP. Maybe they'll be able to clear it up fast, and no one will have to miss anything...

One final comment, in a letter that has gotten awfully long already...

A few weeks ago, the mail brought a flier from the folks at LOCUS, the monthly science-fiction newszine. It's won seven HUGO awards. It costs $18.00 a year. It typically runs only 32 pages. Maybe it's not fair to make this kind of comparison, but it looks to me like TCR is a remarkable bargain; anyone who thinks otherwise should only take a look around.

Which reminds me--enclosed find money. Please extend my subscription for a few years. I'm looking forward especially to the special All-Singing! All-Dancing! Whatever-Happened-To-Dick-Duck-Duck-Dick? issue, and a spirited discussion of whether it should be illegal to depict television sets in a copyrighted comic book...

[Thanks for the expert testimony, and the money--thanks to everyone who re-upped for the full three-year period! We certainly were able to put that advance money to good use immediately, and our road to recovery is looking a lot more well-paved than just a few weeks ago.

As for Dick Duck--well, I've kept mum for long enough, partially in hope that Jim Engel would have a change of heart--but it looks as if Dick's Moxie Mouse adventure will never be concluded--at least in these pages. As could easily be guessed, a DD, DD page takes quite a bit of time to write and draw--time which Jim could no longer afford to spend on it every month. Unlike Chuck Fiala, who makes his living as a 7th-grade teacher, Jim is a working professional artist, and as it involves cartooning, it's very understandable that extracurricular drawing for free is not as much a release as it may be for Chuck or Don Rosa. Inasmuch as the Moxie Mouse adventure--which would have been really entertaining-- was to run another forty pages or so, there wasn't even any way to bring the story to a close before he ceased doing it completely. Jim has promised me that FANDOM CONFIDENTIAL will be returning this year, though--so we'll have a part of the Engel sensibilities in these pages again in the near future. (If some enterprising publisher out there would finance the creation of the remainder of the pages and publish them in Euro-album type format, I'm SURE Jim'd be delighted to finish it up!) MT]

DALE COE, 41 Whitecross Road, Warrington, Cheshire WA5 1LR, ENGLAND: Do you know I'm beginning to look forward to the latest issue of TCR more than the new comics? Is that good or bad?

Which isn't to say that there aren't many good comics around. On the contrary, I am buying possibly more comics now than ever. Interestingly, (I hope), five years ago I was buying, say, ten Marvels to every DC. Now the situation is reversed. DC are coming up with by far the better comics, old and new.

FLASH, LEGION, ARION, TITANS, are all consistently good, while JUSTICE LEAGUE suffers whenever Don Heck isn't drawing it. BATMAN and DETECTIVE seem to go from great to mediocre every few months. The idea of a new Robin really appeals to me, though. CAMELOT 3000 is an enjoyable series so far, and the first issue of OMEGA MEN is

[Continued on page 23]

Interview with cover artist Jim Lee of DC Comi
Interviews with inker Scott Williams and colorist Al

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

044

Interviews with Harvey Pekar
All rights reserved

EPISODE 148: by Dan Rogers
Captain Kentucky
...HIS FINAL BOW.
FLASH! J. FRED FROG LIVES AGAIN! HE'S RUNNING AMOK AT THE KENTUCKY STATE FAIR! WE'RE SENDING THE 3¢ ALIVE SKYCAM TO THE SITE!
HOLY SQUIRREL PARTS! AND THAT BILL BAILEY GUY HAS STOLEN MY MASTER'S 'OCTA-HEXA-GLOP'!
HE NEEDS CAPTAIN CLEO, HOUND HERO! THE LAST BIT OF 'GLOP' WE HAVE LEFT IS THIS EMERGENCY VIAL-FULL. BUT THAT'S ALL I NEED TO GO INTO ACTION!
MEANWHILE, AT THE FAIR: (THIS STORY IS TAKING PLACE 12 WEEKS FROM TODAY, OR AUG 14)
I'LL SHOW LOUISVILLE THAT BILL BAILEY WILL BE THE BEST "CAPTAIN KENTUCKY"! TAKE THIS, YOU GIANT FROG!
RIBIT!
OH ME, OH MY! I NEVER WAS ABLE TO HANDLE THIS GIANT FROG PUPPET! WHAT'LL I DO!
...AS YOU ALL KNOW, WE RECENTLY IMPEACHED THAT LOCAL SUPER-HERO WHO BECAME MAYOR IN A DUBIOUS ELECTION LAST YEAR! WE'RE NOW PROUD TO USE THE STATE FAIR AS A BACKDROP FOR THE INAUGURATION OF HARVEY I. SLOANE, THE TRUE WINNER OF THAT MAYORAL ELECTION.
WE HAVE MANY DIGNITARIES & CELEBRITIES ON HAND... GOV. JOHN Q. BROWN AND PHYLLIS, BARRY BINGHAM JR., ROGER DAVIS, A 200 FOOT FROG, AND...
A 200 FOOT FROG?!
RIBIT!
I HAVE AN IDEA...BUT I CAN'T WASTE A SECOND!
OPERATOR? GET ME RAY FOUSHEE AT W.D.R.B. TELEVISION!
YESSIR, TELLAPHONE AS IT USED TO BE...
J. FRED FROG...ALIVE? YES, I SEE YOUR IDEA! WE STILL HAVE PRESTO the MAGIC CLOWN'S NUMBER?
WE'LL STILL NEED A WAY TO GET HIM TO THE SCENE, QUICK, WILSON--GET BOB JONES AT W.L.K.Y. ON THE PHONE!
SHORTLY:
JONES, YOU KNOW I'M AN AIRPLANE PILOT, NOT A HELICOPTER PILOT!
YOU'RE HANDLING THE SKYCAM BEAUTIFULLY REED! YOU DID A GREAT JOB PICKING PRESTO UP WITH THE TETHER HOOK?
HEY, CLOWN? YOU READY FOR ACTION?
WELL, SIR...
CAPT. CLEO IN ACTION! GOV. BROWN, MAYOR SLOANE, BARRY BINGHAM, ROGER DAVIS AT THE MERCY OF J. FRED! THE SKYCAM FLYING PRESTO INTO ACTION! CONTINUED!

Nobody Asked Me But...

By Mike Tiefenbacher

In this issue, Lou Mougin comments on the current fascination of so many comics on the utilization of graphic violence. It's an eloquent argument, one which I find myself more in agreement with than not, but one which I'm sure everyone had their own decidedly different reaction to. I've got very good friends who are fine, decent people who see nothing wrong with the material being spotlighted by Lou. If that's what they enjoy reading, okay--I'm certainly not trying to make my own viewpoint their's, anymore than I expect them to understand why I like what I like. But, here's the thing: I would be like to be able to know what to avoid beforehand, you know?

Long ago, I stopped buying Warren comics because I knew that I'd be genuinely repulsed by some story aspect of nearly every issue. I specifically ignore movies like THE DEERHUNTER, THE EXTERMINATOR, APOCOLYPSE NOW and DEATH WISH. I have never read an EXECUTIONER paperback or any of its ilk. I never watch boxing on TV. It's all personal taste, of course. While I wish that none of this junk existed at all, I certainly won't begrudge anyone their right to be used by these violent exhibitions.

However, I got into collecting, reading, writing and writing about comics because of a certain something--and that something DID NOT include slashing, cutting, crushing, exploding, cannibalizing, murdering, destroying--or, for that matter, even endangering--life, human or otherwise. Lou's story criterion is one I cannot accept or subscribe to because I believe plenty of stories can be done which do not in any manner threaten death or loss, though obviously there's a place for those that do. Comics, for me, do not come with these criteria as standard equipment.

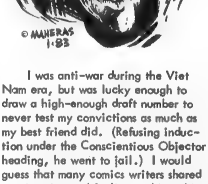
The mentioned "exploding kid" issue of GREEN LANTERN talked about in last month's issue of TCR is a very good case in point. Personal taste allows me to easily abstain from wasting my time reading JONAH HEX, DEATHLOK, TOMB OF DRACULA, anything with THE PUNISHER in it, or HOUSE OF MYSTERY because I know that once I finish reading any of them I'm not going to feel better--I'm not going to feel that I've spent the fifteen minutes or so it takes to read them very well. They seem to be to be mere exercises in technique; I can't identify with the main characters, so the only other thing to do is watch the performers (in the story and doing the story) from a distance. These are soulless, fatalistic comics, devoid of the joy of life. I don't need them.

Unfortunately, comic books are published in such a manner that provides for them to be published forever by people who had nothing to do with their creation, and can't possibly have the emotional ties the feature's creators had. Thus, the people who were writing and drawing the comics I loved when I began collecting are mostly gone now, replaced by an assortment of creators who have either a great deal of respect for the old stuff, or none at all. At DC, Julie Schwartz is still around--but he's relinquished control on all of the books he edited in the '60s. Thus, there's been many an aberration committed on every book he's done which is still being published, stuff that I'm sure he wouldn't have allowed. The strong editorial guidance needed to prevent that GL sequence from appearing doesn't exist any longer --which means, unless I can really trust a writer to avoid it, I can look forward to seeing the kind of repulsive violence-for-its-own-sake this kind of thing is an example of.

Imagine if you will a day when violence was unheard of in comic books except for what is now laughingly called "comic-book violence," i.e. the harmless bashing and smashing that the Thing and the Hulk would indulge in while managing at the same time to never crush anyone's skull, vertebrae, or ribs. For those of us old enough to remember it, the '60s comics were tremendously exciting even without this seemingly necessary attempt to show the true end-result of a violent encounter with lurid graphic detail. Anyhow, picture a boy of thirteen picking up a Ballantine EC reprint paperback and honestly being so nauseated by the contents that he assumed that the book's creators were of the same ilk as the slimebags that were publishing the expensive 35¢ black-and-whites slotted on the newsstand next to the wrestling magazines and POLICE GAZETTE. Picture a boy a few years older and agonizing over whether to buy HIS NAME IS SAVAGE by his beloved Gil Kane despite the bones being crunched and blood spurting out of open wounds. Hard to imagine in light of today's comics, isn't it?

I had much the same reaction as Lou when viewing SEDUCTION OF THE INNOCENT while in college. I recall distinctly viewing the baseball panel and telling my friend that I had never seen any comics like it, coming to the conclusion that this too was one of those "underground" adult comics of the '50s and that it and its kind, not "real" comics, were the cause for Wertham's scattergun diatribe against the entire genre. In hindsight, that particular story exactly fits my above description of "technique" comics, as do far too many ECs for my taste. For as much genius and skill as went into them, I find far too little content as payoff--except, ironically, in the New Direction titles, which were done under the auspices of the Comics Code. I have a lot of respect for IMPACT, notably because, stripped of the gore, human beings had to be true characters for the stories to provide the desired snap endings.

There's always been a tremendous resentment amongst fandom (since my first introduction to it in '65) against the Code and censorship of any kind, and I recall being really curious to find out what was in such "adult" fanzines as WITZEND. But the feeling I always got was that the opening up of Code restrictions had less to do with the addition of rampant bloodletting than with loosening the language code and adding as much sex as possible, largely by the exposure of the female body. As a teen, those subjects were attractive. Violence wasn't. It still isn't of any interest to me, and I'm mystified that so many comics writers, who, when questioned, would probably characterize themselves as liberals, can find so much space in their stories to do so much killing.



I was anti-war during the Viet Nam era, but was lucky enough to draw a high-enough draft number to never test my convictions as much as my best friend did. (Refusing induction under the Conscientious Objector heading, he went to jail.) I would guess that many comics writers shared my situation and feelings--this making it all the more confusing. How could so many fascist-themed comics come from such a liberal bunch of guys?

In any case, one day in 1970 or so, the Code was "liberalized." I distinctly recall the first instance where it was readily apparent was in Skywald's SUNDANCE KID. Len Wein allowed Sundance to dispatch an outlaw for good--then in itself a major step--

with a pitchfork. I could feel it coming then, and it was closely followed by the fatalism of DC's mystery books, the savagery of Marvel's black-and-whites, the Eastwoodizing of DC's western line, and then the true sickness of the revival of the Spectre in ADVENTURE COMICS. The Joker, who'd been transformed from a robber/pest to a murderer who regularly left Arkham Asylum by his own choice, became star of his own book, one in which a conventional hero did not necessarily have to appear. Ka-Zar was showing why the Savage Land was savage over in SAVAGE TALES, slicing up helpless dinosaurs whose only crime was to be in his way. Other longtime characters were beginning to show signs of a definite lack of any moral code at all. Even the upright Superman was regressing to vigilante state, clenching his teeth at corporate defilers of the environment and towing their ships out into the ocean to "show them the error of their ways." Clearly, a lot of this can probably be traced to the psychological problems comic-book writers who live in the New York area may have, as fatalism in the stories can grow out of a crummy everyday life in a densely-populated urban environment in which street violence IS a way of life. Okay. But we don't all live in that environment, we don't all need these lessons of the city hammered into our brains through arbitrary violent episodes in comics which heretofore had been simple vehicles for adventure.

Of all the comics I loved, I most miss BATMAN. The character I liked is gone, probably forever, to be replaced by some guy who ofttimes acts as violently and disgustingly as the criminals he's sworn to apprehend. Truly fatalistic at times, I'd actually get a headache reading issues in which the joy was entirely missing. I recall the last issue I read with anticipation: right after Englehart had left, Batman saw some minor crook and just pounded him silly. Because he was emotionally upset about the loss of a girl friend. Urk.

What I'd like to see is a distinction made on the part of the creators of today's comics. If they want to use their ultra-"realism" in comics, okay--but create your own characters with their own world, out of the one which already exists in which the imposition of these little interludes of no taste are like regular esthetic kicks in the teeth for those of us who grew up with a hero called Green Lantern, or Daredevil, or Batman. Is it any wonder that I've had to resort to back issues and the renewal of my acquaintance with humor comics?

What is most disconcerting is the fact that you can't tell by genre any longer how much violence can be expected. I accept a certain degree of violence and ultra-realistic portrayals of its effect in war comics, or some westerns. Guns are a necessary part of the situation. If I cared about barbarian comics at all (which I don't) I suppose I'd have no objection to the weaponry there either. But these are superhero comics we're talking about--emphasis on the HERO part--and I don't accept the same kind of things I'd accept in, let's say, a secret agent or detective strip.

* * *

Part of the above diatribe was prompted by discussions on the subject by Lou, Cat Yronwode and Don and Maggie Thompson in their various outlets. Do yourself a favor and ignore one on the same subject (although the opposite in opinion) in AMAZING HEROES #17 (the one with the Sydne Rome-as-Supergirl cover), attractively titled "My Heroes Have Always Been Killers." Any article that contains the remarkable query, "What is the matter with killing? It's as American as Mom and apple pie," as a straight-faced statement of fact is one written by someone I wouldn't want to be in the same room with. It's too bad, since that issue contains another of Dwight Decker's well-written articles (this one on Supergirl).

* * *

J. Marc De Matteis has taken a lot of flak from fandom, largely because he has been saddled with a bunch of books that would be looked down at no matter who wrote them, but I'd like to applaud CAPTAIN AMERICA #281. In a plausible manner, he's revived Bucky (utilizing the convoluted '50s version of Cap as his source, but a Bucky nonetheless) and given Cap someone to talk to, much in the spirit of the suggestions made in these pages so many months ago. I applaud the move and the way it was done.

Unfortunately, Cap can't quite adjust to calling him Bucky--which for the first time would be adequate as an operational name, since this Bucky's real one is Jack Monroe--and it looks as if the name and costume are soon to be replaced with that of Nomad. It's too bad, as I have an emotional attachment to the Captain America and Bucky team, and almost none to anybody called Nomad--but at least Steve Rogers will be able to talk to somebody again.

* * *

I'm not really sure whether I do or don't like what occurs in DC COMICS PRESENTS #57, in which we discover that the ATOMIC KNIGHTS serles from STRANGE ADVENTURES (and possibly, by extension, the HERCULES UNBOUND series) have been the fantasy of Gardner Grayle due to an army experiment in a sensory deprivation tank to see how someone would exist in a post-atomic bomb explosion. (Actually, nuclear is the term used, but this is a sop to current technology, since it was an early-'60s series and Grayle doesn't seem to have aged.) Besides the fact that the reasons for Grayle still being attached to the devices were not explained (who changed the tank?), I kind of dislike the idea that those entertaining stories were "fictional," at least compared to all the other DC characters. It is, though, an ingenious way to avoid the triteness of another parallel world. It'd be interesting to see if the "real-world" equivalents of the Atomic Knights ever band together to form a pre-holocaust team, though...

* * *

Being at heart at wide-eyed optimist--my self-appraisal, possibly not always apparent in these pages--I had hoped that it would be another of those "deaths" wherein the fact that no body was found meant that he would turn up again sometime, but it's been quite a while since Nighthawk's last appearance in DEFENDERS (at least the Marvel Earth version; the parallel world fella doesn't count), so I assume that he may now be counted among the mounting ranks of the deceased. (Yeah, I know he's on an upcoming cover--but I'm not THAT much of a wide-eyed optimist.) Too bad. I've never much cared for the Defenders, but I did like a few of the original characters introed in the book (or spotlighted), particularly Hellcat and Nighthawk. Not because of the way they were handled; neither has been particularly well-used thus far. But, as Neal Adams has been known to say, there's no such thing as a bad character, only one badly handled--and as such, the basics of these two have always promoted hops that they would eventually be handled well.

* * *

Not to continue to belabor the attention beyond its value, but the cover of GREEN LANTERN we've been criticizing for the last two issues has been pointed out to be an almost verbatim swipe of the cover of EC's WEIRD SCIENCE #19. That cover showed the person outside the spaceship window to be a corpse, though. Why a thirty-year-old cover was selected as inspiration for GL is a very good question.

* * *

I haven't talked to anyone who has seen the new photo covers that Marvel is using on some of their books who has liked them. My own opinion is that they are probably not worth the added expense for a couple of reasons. First, they haven't looked too convincing. I kind of doubt whether you could find anyone who'd adequate-

ly fill out a costume in the proportions portrayed by classic Marvel artists like Kirby, Buscema or Romita, and these only serve to show that the characters AREN'T real because they aren't convincing.

I recall the bad photo covers of the early '50s. The separating techniques SHOULD have improved.

* * *

Gee, I know how strange this issue may look, with both the "d" and "c" out of line with the rest of the letters. I suppose we shouldn't try writing any kidnap ransom notes with it, huh? We'd be tracked down in a couple of hours.

– Mike Tiefenbacher

Cel Break

By Jim Korkis

HELP WANTED. Comic Reader Dan Walent sent me an interesting clipping on Nick Bosustow along with a request for help. "I am currently doing research for a book that will chronicle the rise and fall of the film industry in Florida. Since the Fleischer Studio was based in Miami for several years, I would like to devote a chapter to it in my book. I am trying to interview as many former Fleischer employees as possible especially the ones who remained in Florida after the studio moved back to New York. Unfortunately, my best efforts have turned up only two Floridans: Don Camman and Jay Morton. Anyone having personal knowledge of the Miami studio is urged to get in touch with me. Any help which I receive will not only be appreciated, but acknowledged in my book." Folks who can help out are urged to contact Dan Walent, 218 West Seneca Avenue, Tampa, Florida 33612. Seems to me there should be lots of ex-Fleischer employees around who could help Dan as well as other interested parties. For example, one fellow is currently finishing up a family-approved biography of Max Fleischer and obviously he had to talk to someone who worked at the Miami Studio. Helping out other book projects only serves to help us who are part of the book-buying public because we all get a better book because of it.

MANY THANKS TOO. Thanks to Paula O'Keefe, who keeps sending me information for the television animation book I'm working on. Married life has slowed me down a little, but I'm still working on it.

YOGI BEAR A HIT. The Yogi Bear Christmas Special proved to be so popular that Hanna-Barbera is developing several other specials. Special recognition should be given to writer Mark Evanier who fought for several things that obviously helped make the show such a success. There are still animators and writers who will not accept substandard stuff despite the fact that networks and often studios are willing to go for less. Unfortunately, the rumor around the L.A. area is that Hanna-Barbera has become so successful sending out animation to foreign countries that management has yet to rehire many animators from the recent strike because from now on the studio will be devoted to management, storage, technical work, storyboarding and perhaps some slight animation for promos, but no more full-scale animation work. Hanna-Barbera is often used as an example of how bad Saturday animation can be, but personally, I like some of H-B's output, and I'm especially fond of the early days of H-B when storyman Mike Maltese was contributing strong stories and the characters really were characters and not carbon copies.

DISNEY FORGIVES. Walt Disney Studios has declared THE SECRET OF NIMH a failure and has informed Bluth and Company, who had walked out of Disney several years ago to work on the project, that they are welcome to rejoin the Disney animation department if they wish. Rumor around L.A. is that Disney is having problems with THE BLACK CAULDRON and could use all the help they can get. Bluth might not be too anxious to go back to Disney's since it is also rumored that Bluth has found new backing for his current feature-in-development, EAST OF THE SUN, WEST OF THE MOON.

FUNNYWORLD STILL LIVES. Mike Barrier's FUNNYWORLD is reknowned as a magazine devoted to animation and comic art. Unfortunately, it is also reknowned for disappearing for long stretches of time between issues. Current publisher Pam Clement has donated the magazine to Bill Blackbeard's San Francisco Academy of Comic Art. Blackbeard is well known as a comic-strip historian and has helped author several books about old comic strips. Unfortunately, every silver lining has a dark cloud when it comes to FUNNYWORLD. Clement has not informed subscribers of the changeover, and will not refund subscription money unless the subscribers write to her at 185 East 85th Street, Apt. 31-H, New York, NY 10028. And, as part of the legal agreement, Blackbeard is under no obligation to honor past subscriptions, nor to even publish the magazine. In addition, at least one knowledgable source has informed me that Blackbeard is seriously considering dumping most of the animation material in FUNNYWORLD and replacing it with strip reprints. 'Tis a sad fate for the famous FUNNYWORLD, which sparked and nurtured a love for animation and funny animals back in the days when it wasn't popular to do so. In fact, it was the work of Mike Barrier and the early FUNNYWORLD that inspired me to become an animation scribe.

ROGER RABBIT LIVES. Comic Reader Gary Cooper of New Mexico sent me a much-appreciated Christmas gift. It seems that WHO CENSORED ROGER RABBIT?, the delightful mystery novel that combines the hardboiled detective with the world of funny animals, is now available in paperback. For those folks checking out their local bookstore, it is listed as "Ballantine Mystery 30325" and sells for $2.50. If you enjoy animation, funny animals or just good reading, you'll probably want to pick up a copy. Walt Disney Productions has purchased the rights to the book and is doing pre-production work on the film right now.

KERMIT THE FROG LIVES. Comic Reader Kathy Godfrey is a Harvard graduate and after reading my December column, sent me some clippings and an eyewitness report on Kermit the Frog at Harvard. Although the well-known frog was obviously expecting an honorary degree, he only received a Harvard t-shirt and cap. An embarrassed Jim Henson was forced by a continued standing ovation to take a few bows himself. "I try to keep up with children's programming, but I find the whole area of commercial television children's programming very depressing except for THE SMURFS." Personally, I like the Smurfs myself, though my favorite animated cartoon currently running is the mysterious DOCTOR SNUGGLES. Does anyone have any information on that series?

JAY WARD REPRIEVE. Jay Ward Productions is still doing the Cap'n Crunch commercials, although the ad agency in charge of the property is now writing the copy. That's why Ward's friend Bill Scott is still participating, along with Daws Butler and June Foray. Ward is also handling the new Quaker cereal, Halfsies, with voices by Don Messick, Paul Frees and Foray.

MANY THANKS. Thanks to Comic Reader Tom Lapsley, who sent in several interesting clippings, including an editorial cartoon that appeared in THE OREGONIAN December 3, 1982, which featured Chuck Jones' famous Road Runner with bandaged feet while a couple of people in a car seem unconcerned about the condition of America's roads. Tom has sent me some clippings before for use in this column. Thanks, Tom, for sharing the information with all of us.

KEEP SENDING ALL NEWS, RUMORS, CLIPPINGS, ETC. TO JIM KORKIS, 707 West Doran, Glendale, CA 91203. A Happy New Year to you all!

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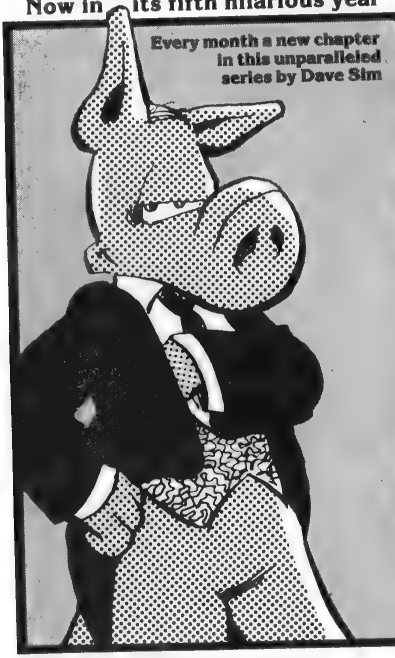

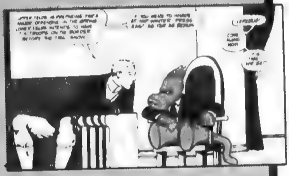

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(Continued from page 15]
excellent.

The best (and the only consistently good) Marvel comic, for my money, is ACTION. I've followed this book since #1 and watched it improve in leaps and bounds. I can't understand the people who dismiss it without even reading it, simply because Bill Mantlo writes it and Sal Buscema draws it. I feel that Sal, like Don Heck, has suffered some lousy inking jobs, causing certain "fans" to label him a hack. Such narrow-mindedness really irks me.

Unless a regular writer is found for DAREDEVIL, I'm afraid it will be all downhill. Alan Brennert's issue was fantastic, but Larry Hama and Denny O'Neil produced only mediocre scripts. Klaus Janson is doing fine, though. John Byrne's FANTASTIC FOUR is holding up well, though I think John needs to refine his pacing of stories. AVENGERS is improving after hitting an all-time low. I particularly enjoy the "non-action" issues, which Roy Thomas used to do so well. I'm glad the Hank Pym soap-opera is finally concluded. It was in danger of going on too long. I came closeto asthis to giving up on X-MEN. Then Paul Smith came along. Paul must have given Chris Claremont a kick in the posterior, 'cause suddenly the scripts began to make sense again. Kitty Pryde is, without a doubt, the star of the show. As for the New Mutants, well issues 1, 2 and 3 were boring with a capital Y. (For yawn.) No way am I going to pay 35 pence a month for that! The characters are too melodramatic and shallow to stomach.

Did anyone enjoy E-MAN #1? I was terribly disappointed. The Charlton issues were hilarious and well-written. Marty Pasko must have taken lessons from Roy Thomas on how to cram as many superfluous words into each panel as possible. I found it completely void of humour, except for the odd visual pun.

Getting back to TCR, I, too, would love to see Steve Ditko take on Captain Atom, Blue Beetle and the Question. (Jim Aparo could draw Nightshade again, yes?) By the way, Mike, the Dubious Taste Award for April must surely go to whoever decided to allow the awful cover of ACTION COMICS #542 to be used. No kidding, I can draw better than that! (With apologies to Sam Kujava.)

Enough, I think, said for this letter. I look forward to TCR #209 and more entertainment and enlightenment. Good health!

[The same to you, Dale. Latest word is that DC's Charlton acquisitions will include Captain Atom, Blue Beetle, Judomaster, Sarge Steel, the Question and Nightshade. And yes, Jim Aparo could draw any or all of them and I'd be quite delighted! (Before they were announced, I supposed that the BATMAN AND THE OUTSIDERS team would be comprised of the Charlton characters--an idea which I still think might've had merit.)

The ACTION cover in question involves an Ed Hannigan/Dick Giordano drawing of a bunch of Supermen who look as if the Hulk had been jumping up and down on their shoulders until they were wider than they were tall. Though Hannigan has certainly done better, I reserve the Taste award for less esthetic judgments. MT]

DAVID GYRC, 17 Shakespeare Road, Sittingbourne, Kent, ME10 3AB, ENGLAND: I guess I couldn't let TCR #207 go by without some comment, just because I've been trying to write for some time doesn't necessarily mean anything against your zine. Still, I haven't forgotten how our distributors played around with your zine around #197-202. And I'm missing your 200th issue.

Anyway, on to the main reason for writing. Your invitation and Steve Chaput's question about our own British weeklies and monthlies. Knowing my luck, you will get several replies. I've always wondered and maybe you could let me know what kind of, if any, distribution of our comics you get over there

Marvel U.K., I'm sure you know, concentrate on reprinting the stuff from the American versions. They currently only publish two comics along this vein, which are SPIDER-MAN which has just passed its 500th issue and reprints AMAZING SPIDER-MAN, PETER PARKER, SPECTACULAR doo-dah, and TEAM-UP, alternating every so often. This is backed up with old HULK tales from the Stan Lee and Herb Trimpe days. The other is FANTASTIC FOUR, which doesn't reprint Byrne's current version, but has gone back to the old Stan Lee and John Buscema days, with IRON MAN as the back-up. Three other weeklies are aimed at other groups--one is a girls' mag, called KIM, the other two being for younger readers, RUPERT THE BEAR and SCOOBY DOO. I can't say much about them as I don't generally touch them with a barge pole!

The monthlies are far better value and include RAMPAGE, which is merging into MARVEL SUPER-HEROES shortly. (Something American comics have never done, I believe. Shame, as maybe older strips might never have faded. I'd love to see NOVA and OMEGA THE UNKNOWN still around, but then I guess some of the more new comics might never have surfaced.) SUPER-HEROES had the great privilege of resurrecting CAPTAIN BRITAIN into an all-new, far-more believable character trapped on an alternate Earth in Britain, which ended some months ago with him being killed by a hero-hunting killer robot. If you're wondering why I'm not that emotional, it's because we have just witnessed his rebirth in a new monthly called THE DAREDEVILS, which also features Frank Miller's DD beginning with a reprint of #158. (Whispering: what about Roger McKenzie? Who, say you? Oh, him, that guy who wrote DAREDEVIL prior to Frank Miller. Hey, Miller, yeah, he's the guy. Roger who? Nah, don't know who you're on about!!) Plus some old Johnny Romita and Stan Lee SPIDER-MANs. CAPTAIN BRITAIN is written by Alan Moore and dawn by a relative newcomer, Alan Davis, the new episode being called "A Rag, a Bone and a Hank of Hair," which is all that is left of your old Captain Britain, but the guy who created Cap in the first place draws back his soul, in a really powerful strip, to a remade body. (Done far better than the resurrection of Professor X, which made you think they have plenty of clones of good ole Prof.) Since, Cap has also been seen in a new costume, far better than the last. It makes absolute nonsense of the MARVEL HANDBOOK which still features him in his old costume and identity. Now who's not taking notice of whom, I wonder?

Other monthlies done by Marvel U.K. include STAR WARS, DOCTOR WHO, BLAKE'S 7, STARBURST (which you were able to get for a while as it was distributed stateside), CINEMA (companion to STARBURST) and SAVAGE SWORD OF CONAN. STAR TIGERS is a monthly still in the planning stages and BLAKE'S 7, DOCTOR WHO and a re-launch of WORZEL GUMMIDGE as weeklies are due in the spring.

Over at IPC, 2000 AD is still going strong and is nearing its 300th issue in the new year. The current crop of strips are ROBO-HUNTER by Alan Grant and Ian Gibson, JUDGE DREDD by T.G. Grover (alias John Wagner) and Carlos Ezquerra, ROGUE TROOPER by Cam Kennedy and Gerry Finley-Day, and the new HARRY TWENTY ON THE HIGH ROCK by Alan Davis and Finley-Day. These are the four regular strips and a new one is due around #306, which will probably be SKUZZ by Alan Moore and Jim Baikie, which is about an extraterrestrial befriended by a young girl in 1983 Birmingham. Remind you of any recent film? There are, of course, the new special black-and-white volumes from Titan Distributors which I'm sure you should be able to get over there. There are six books currently in circulation with over eleven more due in '83, which means you will be able to see the work of other notable artists such as Kevin O'Neil and Masmo Belardinelli.

Since the beginning of this year a new magazine has come along: WAR-

RIOR by Quality Communications, which also happens to be distributed in America by Titan. Hopefully, you will get this soon as it's truly wonderful stuff. They have resurrected MARVEL-MAN from the '50s into the '80s. Amazingly, MM's alter ego has aged, while Marvel Man has not. It's done by Alan Moore and Alan Davis, previously drawn by Craig Leach, but he's now working on WARP SMITH, which will debut in WARRIOR #10. Other strips are THE SPIRAL PATH by Steve Parkhouse, SHADOR, DEMON STALKER by Steve Moore and David Jackson, LAZER ERASER AND PRESS-BUTTON by Pedro Henry and Steve Dillon, which is another resurrected hero, though this time from a humorous strip, THE STARS, MY DEGRADATION (a spoof of THE STARS, MY DESTINATION, of course). The last is V FOR VENDETTA by Alan Moore and David Lloyd, a future strip of Britain in the 1990s. Definitely something for you to look out for. Sorry if I haven't gone into the storylines, but I did intend this to be a short letter. Hope I'm not boring you all to sleep. (Zzzzzzzzz! Huh?)

Now a few words on other subjects. I am now enjoying CAPTAIN KENTUCKY and I applauded the tribute to GARFIELD, which I have recently discovered. And now a plea: I've heard there are more than four GARFIELD books (sixteen I've heard). I recently found #1, 2 and 4. Would anyone be interested in swapping GARFIELD books for copies of WARRIOR, THE DAREDEVILS with the new CAPTAIN BRITAIN strip or 2000 A.D.? I'm sorry to hear that Don Rosa has cancelled the strip, but I look forward to the early strips. I do wonder why Jim Engel's DICK DUCK, DUCK DICK was dropped, or maybe I missed the issue he was killed in?!? And what happened to FANDOM CONFIDENTIAL? And I'd very much like to see the TOP 100 COMICS back, another favorite feature of mine, gone but not forgotten.

Sam Kujava, well, I only wish I could get all those issues that he so sincerely praises and I find I agree on most things. I'd like to know if Sam does get any British stuff, and look out for WARRIOR, Sam.

COLLECTING COMICS by Mike--my God, and I thought I had problems. I personally have two large A4 books, one having Marvels and the other DCs and other companies put together. I was amazed at your list, though, the older stuff of which I have never heard. I can't say I have very much desire to own THE ARIZONA KID #1-5, PATSY WALKER #1-124 or ZIGGY PIG AND SILLY SEAL #1-6. Oh boy, what a list. I presume you intend to do this with DC and other companies. I do keep a want list, which I take to marts and such, though I do find it, just as you say, difficult to resist buying something I can't remember whether I have or don't have. I failed to remember in '78 when I bought a double copy of CAPTAIN AMERICA #151. This still happens occasionally.

I hope the news I've mentioned wasn't too complicated, as I do tend to talk on regardless of whether I'm making interesting news or not.

What four comics did you pick up, Mike, that you hadn't for a long time? Did you continue to get those titles, or just the one issue? How about a personal Top Ten from a different contributor/writer each issue of a particular month's comics?

[To answer all your queries if I can: Some British material, notably the original stuff, is distributed over here: DOCTOR WHO, BLAKE'S 7, 2000 A.D., WARRIOR, STARBURST and the Titan albums come immediately to mind. Marvel U.K. had us on their mailing list up to the middle of last year, and we still get STARBURST, but I was unaware that Captain Britain had been resurrected (I collect what I can of the original U.K. Marvel stuff--DOCTOR WHO, BLAKE'S 7 and the CAPTAIN BRITAIN series, and would have collected the new CB if I'd known about it. For some reason, I passed on the U.K. STAR WARS, which I discovered too late was printing non-U.S. stories. I would also collect SCOOBY DOO too, if it were available, chiefly to see if the unseen material edited by Mark Evanier was finally appearing in English.).

See the previous letter for the Jim Engel questions.

I wouldn't overlook ARIZONA KID #1-5 so hastily, David--they're drawn by Russ Heath, not someone to ignore. With a collection the size of mine, I've managed to purchase several hundred unintended duplicates in my time.

You misunderstood what I'd said about the four Marvels--I've bought every Marvel since 1965, but haven't read a lot of them since the mid-'70s. The four titles in question were that month's DAREDEVIL, DAZZLER, MARVEL TEAM-UP and NEW MUTANTS; I liked the first two, disliked the second two. Each was more or less complete-in-that-issue, a status most Marvel titles rarely achieved back in the days when I read them all on a month-to-month basis. Have I read further issues of DD and DAZZ? Nope --since the creative teams changed with the next issues. MT]

LARRY HOUSTON, 1422 Rockglen Avenue #203, Glendale, CA 91205: First off, I'd like to say it's nice to read some sort of dialogue about the HULK-SPIDER-MAN TV shows. Although you'd never know it, there are fans working at Marvel Productions striving to make it a good show. It's just that we are working with people who have little or no sympathy with dramatics or continuity. What little you see is, by and large, the result of taking the initiative on our own.

After reading Murray Ward's letter, I thought I'd drop you a line and help clarify some of the questions. Here goes...

Stan Lee is the one who made sure that the HULK TV show was set in the original era (which is more fun). Any changes, additions or deviations that you have seen are due to NBC and our producer Don Jurwich. The miraculous magical reappearance of Banner's clothing was due to a lack of foresight on the writing end. It sounds like a very obvious problem to most but it was not nailed down by anyone. And no one asked the Storyboard Dept., which consisted of comic fans Rick Hoberg, Will Meugniot, Larry Houston, Mike Swanigan, and Don Manuel, for any ideas. It was as much a shock to us as it was to you, the public.

Incidentally, "The Origin of the Hulk" show was plotted by Rick Hoberg and me, with Marvel's story editor doing the dialogue. We used as much of the original material as we could get the network to accept. I storyboarded almost all of Act One. Rick picked it up from there and boarded it to Act Two, with Mike Swanigan bridging Act Two to mid-Act Three. I drew the remainder of Act Three to the end of the show. For those of you not familiar with storyboards, it equates to that of a penciller of a comic-book page. If he has a good imagination, his visuals are interesting. If not, the visuals are boring, static, and flat. And you must also incorporate the added restrictions/advantages of film to all of this.

For the second season of SPIDER-MAN, the networks only bought three new shows (currently, the networks only purchase three to eight episodes on a renewal). They subsequently became origin shows. The X-Men action sequences, involving the old and the new X-Men (Iceman's origin and then Firestar's origin), were storyboarded by yours truly. I wanted them done right. In the Iceman origin, I did board Cyclops' beam as a FORCE ray. It was changed by someone in animation in JAPAN.

Also, if you didn't notice it, all three episodes, like the current G.I. JOE commercials, were totally animated by Toei Doga Co., Ltd. in Japan. "Knights and Demons," involving the Black Knight in the first season, was done by Toei. Everything else was done in Korea.

As Darrell McNeil was quick to

point out, Storm's costume was changed to white by some "nameless individual." Well, I am that nameless individual. In order to compensate for production inadequacies that existed then, I recommended the change so that she would be more readable and prominent on the television screen.

Murray noted his distaste for Cyclops' voice. Well, if you have any complaints or compliments on Marvel's super-hero voices, let our adventure producer Don Jurwich know. He is the omnipotent one on the subject, not I. Sound effects, Murray and Mike, are not updated as often as they should be, unfortunately. You'd have to talk to Don about that, also.

I do have some good news, though. The 26 syndicated SPIDER-MAN shows (sans Iceman and Firestar) ARE being seen, here and there. It was reported to me by friends that it was televised in San Jose, CA in November-December of '82 along with the original old series. After doing some detective work, I found out that approximately in June of '83, KTTV (Channel 11) in L.A. will show the new 26 episodes and the old SPIDERMAN series. I don't know if they'll mix them up or show them consecutively. Your best bet is to just watch and see. I am trying to find a list of where they are being shown elsewhere in the U.S.A. When I get it, I'll let you know about it.

Here is a list of the episodes by title and the Marvel guest-stars:
TITLE/GUEST STAR
1. "Bubble, Bubble, Oil and Trouble" Doctor Octopus
2. "Dr. Doom, Doom-Master of the World" Doctor Doom
3. "Lizards, Lizards, Everywhere" The Lizard
4. "Curiosity Killed the Spider-Man" The Black Cat
5. "The Sandman is Coming" The Sandman
6. "When Magneto Speaks...People Listen" Magneto
7. "The Pied Piper of New York Town" Mysterio
8. "The Doctor Prescribes Doom" Doctor Doom
9. "Carnival of Crime" Ringmaster and his cohorts
10. "Revenge of the Green Goblin" The Green Goblin
11. "Triangle of Evil" The Stuntman and two goons (all-new)
12. "The A-B-Cs of D-O-O-M" Doctor Doom
13. "The Sidewinder Strikes" The Sidewinder (all-new)
14. "The Hunter and the Hunted" Kraven the Hunter
15. "The Incredible Shrinking Spider-Man" Mad Scientist (all-new)
16. "The Unfathomable Professor Gizmo" Professor Gizmo (all new mad scientist)
17. "Canon of Doom" Doctor Doom
18. "The Capture of Captain America"*** Red Skull, Captain America
19. "The Doom Report" Doctor Doom
20. "The Web of Nephilia" Manspider (all-new, not related to comic book)
21. "Countdown to Doom" Doctor Doom
22. "Arsenic and Aunt May" The Chameleon, Spider-Man origin retold
23. "The Vulture Has Landed" The original Vulture
24. "Wrath of the Sub-Mariner" Kingpin, Sub-Mariner, and Nita
25. "The Return of Kingpin" Kingpin
26. "Under the Wizard's Spell" The Wizard, Medusa

***First animation by Toei on Spider-Man. Real nice to see.

The writing staff on the new syndicated series were Don Glut, Christie Marx, Jack Hanrahan, Larry Parr, Dennis Marks, Ted Pedersen and Creighton Barnes, Francis Feighan, Jeff Scott, and Doug Booth. The director was Art Vitello, who, incidentally, is working for Lucasfilms now. Storyboard crew consisted of Larry Houston, Rick Hoberg, Hank Tucker, Mario Puluso, Sherman Labby, Takashi, and Cullen Houghtaling. Rick, Hank, Art and I did our damnedest to keep Spider-Man Spider-Man. And we won most of the battles. You, the fan portion of the public, should enjoy them.

Well, the only other news I have to report is that the HULK/SPIDER-MAN HOUR is doing quite well. (Spidey; even in reruns, is doing great. Better than the HULK even.) They should be renewed again. Oh, and if you want to contact anyone at Marvel (Stan Lee, Don Jurwich, Dennis Marks, etc....) the address is: 4610 Van Nuys Blvd., Sherman Oaks, CA 91403.

[Thanks for all the information once again, Larry. And once again, I have yet to see any episodes from the new season, as our local NBC affiliate delights in pre-empting a great deal of network programming (including episodes of DAVID LETTERMAN--grrrr...). MT]

GEORGE OLSHEVSKY, P.O. Box 11021, San Diego, CA 92111: Thanks for sending the requested back issues so promptly. I read through most of them and decided to write a short letter to respond to a few items.

In TCR #205 the issue of buying newsstand Marvels versus direct-sales Marvels was brought up (letter by Gary Dunaier, TCR #205, pp. 35, 37 and reply thereto). I've been buying the newsstand issues (with the computer code box filled in with the ruled lines, not the Spider-Man picture, and the Curtis logo) all along, and will continue to buy them until Marvel either discontinues newsstand comics or ceases to make the distinction between the editions. Originally, I bought them because they "fit" better with my collection--they were more similar in appearance to the earlier, pre-direct-sales Marvels. Then I attended a Marvel marketing meeting at the San Diego Comic Con in 1979 (I think that was the year) at which Marvel urged the direct-sales dealers to persuade their customers that there was no difference in collectibility between the two editions (specifically, that the "diamond books" were not REPRINTS). Well, for better or worse, there IS a difference between the two editions, namely, the obvious one of Curtis logo versus diamond logo, and I was not persuaded by the apparent campaign to push the direct-sales copies at the collectors. I buy the Curtis copies for aesthetic reasons, as noted above, and I practically felt dictated-to in the atmosphere at that meeting. A considerable number of dealers have tried to persuade, by various devices including ridicule, me to buy the direct-sales copies, despite the fact that this would increase their revenue insignificantly (what are 40-50 more comic sales to a dealer that sells tens of thousands?). All this, of course, served to make me more adamant than ever to continuing to buy newsstand Curtis editions. It's a free country, isn't it?

In the long run, the newsstand editions will become very much scarcer than the direct-sales editions. Newsstands have return privileges and return their unsold copies for destruction; direct-sales comic dealers must retain unsold issues in their back-issue stock indefinitely. Newsstand editions are sold mainly to kids and other non-collectors, and are quickly degraded in condition; direct-sales comics sell mainly to collectors who preserve their books from the elements, so that they degrade in condition significantly slowly or not at all. Both of these forces tend to remove newsstand editions out of the collector market. Anybody who disagrees might try the challenge of finding back-issue newsstand editions at his local comic-book store of any of the Marvels of the past several years; it's a lot harder than one might think. Eventually, this disparity in availability between the two kinds of editions could lead to a premium on the collector value of the newsstand edition over the direct-sales edition.

There are many collectors to whom it makes no difference which edition they have in their collections. But there are a few collectors here and there to whom it DOES make a difference, and of those with whom I've spoken, all prefer the newsstand edition to the direct-sales edition. Of course, when a comic is available only in the direct-sales edition, then that is the edition that one collects. Anybody who has a hard time finding newsstand editions might consider writing to comic dealers in Buffalo, New York, my home town.

Almost all of them still carry the newsstand editions and are not plugged into the direct-sales network.

A letter in TCR #207 (by Dave Loney, page 35,36) and its reply touched on the problem of reckoning Marvel time in some absolute sense. The paradox is: How can characters who have been around for over twenty years in Marvel Comics not have aged significantly? (Why is Franklin Richards still a kid? How could Peter Parker have spent thirteen years at Empire State University without being dumped? How could Phoenix have been 24 or 25 years old in X-MEN #137? Etc., etc., etc.) Well, the revised Spider-Man Index that I'm currently finishing up deals directly with these kinds of questions and establishes a time-frame in which the events in the Marvel Universe can be dated absolutely.

My first premise was that nothing like twenty-one years has passed in the Marvel Universe since the establishment of the Fantastic Four. There are simply too many contradictions involved in assuming that Marvel time keeps pace with time on Earth-Real. Once this premise is accepted, it is immediately obvious that, for example, guest appearances of the President of the United States (Roosevelt, Truman, Eisenhower, Kennedy, Johnson, Nixon, Ford, Carter and now Reagan have all appeared in Marvel Comics) must all be regarded as TOPICAL REFERENCES, that is, devices used by the artist and writer to establish believability in a story. We have never actually SEEN the President or Presidents of the United States on Marvel-Earth, because whenever the President is depicted, he is drawn as whoever the president of the United States happens to be at the date of issue of the comic. Similarly, your dates (and sometimes entire calendar dates) are also topical references. Because time flows differently in the Marvel Universe from Earth-Real, the Marvel calendar has little relationship to our own, but in order to avoid having to explain Marvel-Earth's calendar every time a concrete date is given, the artist and writer simply use dates that are close to the dates of issues of their comics whenever internal dates are called for.

A concrete dating system for Marvel Earth can be created by counting the number of actual years--in terms of the comings and goings of seasons, Christmas and Halloween stories, November elections, and so forth--that MUST have passed in the Marvel Universe. The best "clock" for doing this is Peter Parker's college career. Peter Parker was in college from issue #31 through issue #185 of AMAZING SPIDER-MAN, a total of 155 months, or just under thirteen years, of Earth-Real time. After spending the past eight months poring over those issues while doing the Index, I have been able to reduce this figure to just six years--a freshman, sophomore, junior, junior make-up, senior, and senior make-up year. The make-up years are necessary to keep from totally butchering the Christmases and fixed holidays that occur annually, and are easily accounted for by Peter's dismal scholastic record in his junior and senior years. Amazingly enough, the whole thing works rather well, and the details will be published in the Spider-Man Index in just a month or two.

Dave Cockrum's letter in TCR #208 (page 11) concerning Peter Iro's hidden credit on GIANT-SIZE X-MEN #1 was certainly enlightening. Peter himself told me that he had inked seven pages of backgrounds for that issue. I asked him if he could tell me which ones, but he had by that time forgotten, and a look through the book could not refresh his memory. Now I see why he couldn't find his own work in the book; Cockrum had reinked everything. I really haven't thought about how to handle such a datum. After all, Peter Iro was presumably paid for his work, amateurish though it might have been, and deserves at least a footnote or some similar kind of mention. Or does the fact that his work does not appear in the final product render any notation unnecessary?

The revised Marvel Indexes will all feature a much more detailed system of assigning credits than appeared in the original series. I have developed a shorthand notation that tells who did what (editing, plotting, scripting, layouts, breakdowns, finished art, backgrounds, inks, lettering, and coloring, to name the standard jobs) in any particular story, right down to pages and panels if such information is available to me. Using this improved notation should alleviate problems like the one experienced with Peter Iro and Dave Cockrum. The entry for GIANT-SIZE X-MEN #1 in my X-Men Index is burdened with a rather lengthy comment that, in a manner of speaking, gives disproportionate attention to Chris Claremont's plotting assist and Peter Iro's obliterated background inking. The addition of the word "uncredited" to the credits for that story makes the whole thing seem like a conspiracy on the part of Marvel to hide the contributions of those two people. A more streamlined notation, such as the one I'm using this time around, would dispose of the problem very straightforwardly and without undermining in any way the proper crediting of the people who did the lion's share of the work.

Hmmm. So much for this "short" letter!

[My inclination would be to eliminate Iro entirely from the listing, inasmuch as this kind of thing probably happens all the time--as I understand it, artists are sometimes paid for pages which are never used, including material later redone by others.

Newsstand editions of back issues are definitely hard to find, as I've learned by bitter experience. (At this moment, I haven't found newsstand copies of: INCREDIBLE HULK ANNUAL #11, KING CONAN #12,13, MARVEL CONTEST OF CHAMPIONS #2,3, OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE #1,2,4, WHAT IF? #34 and X-MEN ANNUAL #5, as well as RED SONJA #2 (Feb., '83). It isn't exclusively newsstand stuff I have problems with; I haven't found a copy of STAR-LORD #1 anywhere (at less than twice cover price, that is). If anyone has any of these, I do wish to buy them--but not much over cover, please. MT]

THOMAS J. HEINTJES, 513 Ashland Drive, Mebane, NC 27302: I would like to do something that is not very much in vogue in the world of comics fandom these days: defend Jim Shooter. Everyone seems to be dumping on Jim because he wants to "mold Marvel Comics in his own image," or to kill off a slew of Marvel heroes in a sweeping reorganizational effort (I feel the latter of these rumors was eaten up by so many fans because it finally confirmed their "suspicions" of Jim, no matter if it was true or not).

When Jim ascended to the position of Editor-in-Chief of Marvel, he presumably did so with one goal in mind: to improve the state of Marvel Comics. I believe he is going about achieving this goal as best he can, but he doesn't mind stepping on a few toes to do it. It is, of course, unfortunate that such an improvement effort caused the defection of so many talents, but every battle has its casualties.

I realize that Jim is a grown man, and he can defend himself in the fan press, should he choose to do so. But so far, he has shown so much restraint in responding to accusations that I cannot stand idly by while so much maligning goes unanswered. A list of Jim's accomplishments speaks of the man's dedication to improving the face of comics: the royalties plan springs immediately to mind (though this was obviously created in response to DC's), the awesome increase in the use of direct sales, the Graphic Novels series, the Baxter paper maxi-series (while some say reprint series, a la WARLOCK, are being sold for some quick bucks for Marvel, they are a great boon for younger fans who do not have access to such classic work), and also, Jim has been working diligently for improvements in creators'

rights, as well as pay scales. It is now possible for creators to actually own their creations, a grand innovation for an industry which for so long depended on the donation of creations.

Fans have also been complaining about Shooter's dictum that Marvel heroes do not kill. This seems a bizarre stance in light of the existence of characters like Wolverine, who would seemingly slice up a foe as easily as he would slice up a tomato. But there seems to be a method to Jim's thinking in this area. If Marvel heroes are allowed to kill, however infrequently, what kinds of role models are we supplying young readers? One must remember, bad role models are what brought about the first big censorship of comics, and we don't want the spectre of that big, bad Comics Code peering over our shoulders. Sure, the fact that Marvel heroes can't kill could conceivably diminish some dramatic impact here and there in a story, but better that than another volume of SEDUCTION OF THE INNOCENT.

I suffer no delusions that this letter is going to have Jim Shooter canonized, but I hope more fans will look objectively at the man in the thankless position of his. The man is not out to destroy Marvel Comics--if he is, he'd be unemployed...and I just can't see Jim going to DC.

JOHN D.J. SCHWENGLER, 404 Tache Avenue NW, Calgary, Alberta T2K 3R8: As a real citizen of our Northern Metropolis, I feel obligated to provide a little information about SUPERMAN III. First, Richard Pryor, while being a major character, is NOT the true villain, but rather simply a duped scientist. Lois Lane has few scenes because the plot takes place at Clark's high school reunion, where he runs into his old flame, Lana Lang. Lois, logically, has no reason to go to Smallville, so she's out of the picture. Pryor becomes involved with scientists (the villains) who are attempting to create an energy crisis. One of the major battles is supposedly against an electronic defense system similar to a video game field (Disney lawyers, take note). This is supposedly the last Superman movie, but take heart: Supergirl is coming. Supposedly, the initial plot involves a sixteen-year-old Maid of Steel battling a witch (would you believe, possibly--Dolly Parton?), and her origin and arrival on Earth.

I would like to address R. Blabbit's December column for a few lines. First, while I would not call GOLD MONKEY and BRING 'EM BACK ALIVE as ripoffs (a better description would be knockoffs, a video game term for inferior copies of a good or original idea), I would not even rate it in the same category as RAIDERS--try GOLDIE GOLD AND ACTION JACK without the gadgetry. And take it from a group of Education Practicum students (student teachers) that the group from SQUARE PEGS does exist within the school system. Finally, one program that never seems to be mentioned is FAME, an original in the midst of knockoffs.

One of the little treasures I received Christmas Eve was the X-MEN GRAPHIC NOVEL. A truly inspired "Sentinel"-type story without using Sentinels. The art was good, story was well-executed, but who was that Magneto? This Magneto, who is the same as the one from #150, but not the one from the early X-MEN. If Mr. Loney has problems with Scott, Magneto must drive him batty. The original Magneto was devolved, then recreated at the peak of his power by Eric the Red --where did he get his memory from? And if this is the rationale for the humanized Magneto of #150, then explain #111-113. And wouldn't he now be about the same age as Cyclops, not that of Xavier? The only continuity that was sloppier was the Brood sequence. This was worth three or four issues, not a super-saga.

Finally, odds and ends: about a year ago, remember a sequence in the letters page about Superman's powers? Isn't it nice to see J. Byrne demonstrate his point in the FF featuring Gladiator? It's nice to see the return of the Legion's popularity (and a writer that realizes he must use all the Legionnaires rather than having eight active and fifteen guest-stars... Talk about life and art mixing, DC should be jumping for joy. In the midst of the impressive CAME-LOT 3000 series, leave it to historians to find evidence of Arthur having truly existed... Bouquets to Marvel for both MARVEL UNIVERSE and MARVEL AGE. It's too bad about BLIP (at least DC could justify this project--Marvel has no excuse)... Couldn't DC do something better than a knockoff to list their news? MEANWHILE...was a good idea but it's been done... It's too bad tgar you people don't get commercials for Canadian Pay TV--both the First Choice (CLOSE ENCOUNTERS) and Super Channel (RAIDERS) parody commercials are better than most programs... Finally, it's nice to see DC not afraid of showing its age. The Frazetta reprints book (in any format) should help to remind people what comics should look like.

[What I want to know about the Lois/Lana appearances in SUPERMAN III is how come they chose an actress (Annette O'Toole) who is definitely younger than Margot Kidder to play a character who (as shown in SUPERMAN I, when teenagers Lana and Clark pass a train which carries baby Lois) is at least a decade younger than she is?

Still have a great deal of affection for GOLD MONKEY, thanks, though BRING 'EM BACK wins no points in this quarter for jettisoning Gloria Marlowe/Cindy Morgan. SQUARE PEGS' characters may actually reflect real life--if you say so--but why on Earth aren't these characters funny? As far as FAME goes, suffice it to say that (like SQUARE PEGS) when the cast is made up of actors in their late teens and early twenties playing high-schoolers they've already got one strike against them--and --because I attended a Fine Arts school myself, all this cutesy-poo crap about jam sessions in the hallways never washes at all. Because of that, I don't watch the show (I've probably seen two episodes), and therefore refrained from judging it. I'm still trying to recover from the trauma of a real-life dance class--I don't need to watch it. MT]

PATRICK MARCEL, 8/17 Residence des Pres Lenclos 62780 Cucq, FRANCE: I'll start off by wishing a happy new year for everyone connected with TCR. A bit belated, maybe, but then again, I've been very lazy lately.

Which will explain why the gist of my letter isn't exactly of the burning issue variety. But I've meant to write sooner and been sidetracked.

First of all, I'm slightly annoyed at seeing GARFIELD attacked again and again as "mindless pap." Considering that one of the two people who used these precise terms is a devoted collector of videotaped shows such as GREEN ACRES or Hanna-Barbera TV cartoons, one would think that he'd be more broadminded about his definitions of what is trash and what isn't. As for Don Rosa, however much I admire and greatly appreciate his CAPTAIN KENTUCKY, I find his attacks distinctly unfair: sour grapes, indeed. I could go on for a long time about his various arguments, but I don't think it would be that much interesting. Still, about the fact that GARFIELD outsells C.K. by 5000 to 1, what do you expect? If you consider that the same percentage of readers buy collections of a strip, GARFIELD has so much wider an exposure that the numbers seem about right. It is a shame for C.K., and I sympathize, having taken a bath with a funny animal book myself. But let's keep GARFIELD out of this. One can like one and the other. With all the objectivity I can muster, however small that is, I don't consider that GARFIELD is trash. It annoys me to hear it called that.

Another thing that begins to peeve me quite a lot is the perpetual straight-faced banter coming endlessly from Frank Brunner. I'm all for his fight so that artists will get their fair dues. But I'm annoyed at hearing him call himself a "Creator." Brunner is a very pleasant

Inker and a fair penciller, when he doesn't swipe, which is unfortunately most of the time. To hear someone who'd be nowhere without a stack of Adams back issues of X-MEN, call himself a creator raises my hackles. If fairness were to be completely enforced, Adams would be rich with the reprint fees he'd have amassed from all the would-be artists who have mercilessly borrowed (1) from X-MEN #56 to 65, certainly one of the most seminal series influences in present-day comics. WARP #1 unfortunately is only one more proof of this. The artwork is rather mediocre, and Brunner's inking is sorely missed. And, of course, as one turns the pages, one encounters again and again good ol' Cyclops or Green Lantern. "The comic book that brought Brunner back to comics!" Big hairy deal...

Speaking of WARP, it seems that the new wave of comics companies has been swiftly absorbed by what could be termed as the establishment. Not that they were THAT revolutionary to start with, especially Kirby in his unchecked state. But one entertained hopes. Well, it seems that the quality of paper is the most likely thing to improve in the future. If there was any doubt, the current switching back and forth between companies, ELRIC going from Epic to Pacific, COYOTE from Eclipse to EPIC, and so forth, just underlines the fact that we are getting the same standardized products, and that the so-called creators, when given free-rein to their imaginations, are rather short-reached. Adams gets a new comic book, and what is his first idea for the mag? The Fantastic Four! Heavy, man... The MARVEL GRAPHIC NOVELs are glorified comic books so far--THE NEW MUTANTS being particularly shoddy, especially as far as plot was concerned. And I, for one, am getting tired of getting X-Men every which way you can. One should gently explain to Chris Claremont the meaning of the term over-exploitation. And while he's at it, let him explain to the same Claremont that variety may be a good thing to experiment with in those selfsame X-Men. It's getting very tiring to have the X-Men "mentally raped" by every villain they encounter. It used to be that heroes were soundly beaten whenever they first met a baddie. That gave them an added reason to punch his/her face in when came the second round. The Claremont variant to this is to have the baddie thoroughly humiliate the heroes by mentally raping them. It's as much fun as physical rape, far easier to illustrate in a Comics Code-approved book, and has happened so many times that the X-Men should be gibbering vegetables by now. Mesmero, Magneto, Dark Phoenix, the Sleazoids, Dracula, and many more that I forget have partaken of the fun, so that it gets to seem weird when a villain doesn't oblige. And fun, fun, fun, it's always the leader that bears the brunt of the thing. And Cyclops was okay, but it's SO much better with Storm! It gets preposterous. Come on, Claremont, kinky may be fun, but overkink is ludicrous.

On a more complimentary note, I was quite surprised at the recent "Son of Santa" story in BIZARRE ADVENTURES. Is that the same Alan Kupperberg that demonstrated so amply his incapacity to draw on THOR that I dropped the mag, of which I had a complete run since #114? I was quite surprised to see that for the most part, perspective and anatomy were decent in that story. And no swipes, either. Amazing, really. Let's hope this keeps up.

Oh, and a last request: it has been six months, now. So let's stop speaking of STAR TREK III. Yes, it was better than the first one, at least, in the same respect that a cold is better than flu. It still was a fairly vapid film, where the same immovable cast of aging "actors" went through their customary paces, in a vapid plot, with vapid credibility, Chekov's recovery from the brain parasite tending to prove that a brain is not a very important part of his make-up. And as for Spock's death, who cares?

I may seem very harsh during this letter, but we are currently in the era of fandom triumphant. Fandom is being pampered. Comic book fandom gets books with flash...and little else. Horror films fandom gets gore...and little else. (It irks me very much that the brilliant SHINING by Kubrick is still seriously dismissed as not gory enough by morons who like their horror dripping.) S.F. film fans get special effects and little else. And don't tell me that the plot in STAR TREK II was worth beans! The trouble is the lack of imagination. STAR WARS was a huge success. So all subsequent films are patterned after it. What was meant to be original has turned into a bothersome cliche. But that cliche became a drawing-sign for fandom. And when the look changes, fandom gets disoriented. TRON's plot was skimpy, but certainly not worse than STAR TREK's, while the visuals were certainly more stunning in TRON. But TRON failed and STAR TREK didn't because everybody, out of nostalgia, would still prefer to see Shatner stumble his way through his lines than try something a bit different. This Christmas in France THE ARISTOCATS has drawn more people into movie theatres than the vastly superior and newer SECRET OF NIMH. But then, Disney is a known quantity when cartoons are mentioned. Again, better the dull known than the exciting unknown. People don't take risks, and stick to old working formulas. If Spielberg still draws people, it's more on his name than on his stories, since every time he takes the risk of novelty. In films, or in comics, there are not that many that either can or dare. It's a pity. Let's face it, this year is going to be a year of X-Men. Mildly entertaining, but repetitive. My wishes for the New Year are sincere. I just wished my feelings about it were wrong.

All right, let's stop this slightly irate rambling. I hope I haven't taken too much of your time, but it's nice to get one's personal feelings off one's chest, once in a while. So when better than at the beginning of the year?

[Okay, but as for using the "precise terms" "mindless pap," I must plead not guilty. I still have no affection for GARFIELD, a dull, unfunny and badly-drawn strip (in my opinion, of course) which happened to catch the cat-mania crowd at a good time and now finds itself wildly popular. I feel it does not deserve its lofty position circulation-wise alongside such truly well-done strips as HAGAR and BEETLE BAILEY and BLONDIE and PEANUTS. However, I would never characterize it as "trash" or "mindless," two terms I find to be inflammatory substitutes for "I don't like it." Want proof? I like HEATHCLIFF. (Nor do I begrudge GARFIELD its success as much as Berke Brethed seemingly does with his shameless sour-grapesing about it in BLOOM COUNTY--a strip with an art-style swiped from DOONESBURY, itself no great shakes in the cartooning field, and which mistakes crudity of language and shock for genuine wit.) My dislike for the strip is based on the strip's inadequacies--not because I turn up my nose at it or envy it its success.

I think Brunner would help his case immensely if he toned it down.

I believe that the alternative companies will be known just as much for the pioneering efforts toward payment of royalties as the paper stock improvement--and I would think it's a bit unfair to expect immediate experimentation from companies who must first find some financial footing. I wouldn't want to gamble thousands of dollars on entirely new ideas and unknown personnel--would you?

By the way: I expect that you weren't addressing me personally about the movies stuff, as I have yet to see STAR TREK II, TRON, THE SECRET OF NIMH or THE ARISTOCATS. I have seen STAR WARS however (just a half hour ago, in fact) and could hardly call it original, with its obvious antecedents in FLASH GORDON serials and air force war pictures--it was simply better.

And hey--I even liked STAR TREK I. So where do you get off calling it the flu? MT]

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Archie Coming Comics

ARCHIE COMICS DIGEST MAGAZINE No. 59, April. Dan DeCarlo did the cover. [1/11-1/25]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 323, April. Dan DeCarlo did the cover. [1/11-1/25]

LAUGH No. 377, April. Dan DeCarlo did the cover. [1/11-1/25]

ARCHIE ANNUAL DIGEST No. 42, April. Dan DeCarlo did the cover. [1/18-2/1]

BETTY AND ME No. 133, April. Dan DeCarlo did the cover. [1/25-2/8]

LIFE WITH ARCHIE No. 236, April. [1/25-2/8]

LITTLE ARCHIE COMICS DIGEST MAGAZINE No. 12, April. Dexter Taylor did the cover. [2/1-2/15]

ARCHIE No. 323, May. Dan DeCarlo did the cover. [2/8-2/22]

JUGHEAD No. 328, May. Dan DeCarlo did the cover. [2/8-2/22]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 56, May. Dan DeCarlo did the cover. [2/8-2/22]

ARCHIE'S DOUBLE DIGEST QUARTERLY MAGAZINE No. 6, May. Dan DeCarlo did the cover. [2/15-3/1]

ARCHIE AND ME No. 139, May. Dan DeCarlo did the cover. [2/22-3/8]

ARCHIE AT RIVERDALE HIGH No. 91, May. Dan DeCarlo did the cover. [2/22-3/8]

ARCHIE'S T.V. LAUGH-OUT No. 89, May. Dan DeCarlo did the cover. [2/22-3/8]

LAUGH COMICS DIGEST MAGAZINE No. 46, May. Dan DeCarlo did the cover. [2/22-3/8]

ARCHIE...ARCHIE ANDREWS, WHERE ARE YOU? No. 26, May. Dan DeCarlo did the cover of this digest. [3/1-3/15]

Red Circle News

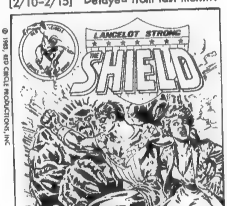
At their request, we'll be separating the Red Circle news and Coming Comics data from the Archies--though we'll soon be listing full credits for the Archies as well.

Much of the staff for the new Red Circle line has been announced, and it includes new editorial man Robin Snyder, who is also writing a new version of HANGMAN with Steve Ditko on the art. Other personnel involved are Cary Burkett, who will script the MIGHTY CRUSADERS adventures, Donald Singer, who will write THE FLY with #2, Stan Timmons, who's writing Lancelot Strong, the Shield, the Fox back-up in BLACK HOOD, and the new BULLSEYE, Steve Ringgenberg, who will do THE BLACK HOOD scripts, Charlie Boatner, writing THE WEB, and possibly Jack C. Harris on THE COMET. Artists include Alan Weiss on THE SHIELD, Gray Morrow on THE BLACK HOOD, Tony DeZuniga on THE FOX, Alex Toth also on THE FOX, Lou Manna and Frank Giacoia on THE WEB, Al McWilliams on BULLSEYE, Trevor Von Eeden on MR. JUSTICE, and Ken Penders on something called FALCON ELITE.

The magazines that Rich Buckler had been associated with before joining Red Circle will be published under the Red Circle-Galactic Media imprint, and includes GALAXIA, which will appear in color with #2, out in April. Characters include the Warlords of Light, Sojourner, Mister Midnight, and Astron; artists and writers include Rich Buckler, Mark Texeria, Butch Guice, Stan Timmons, Willie Blyberg, Sam de la Rosa, Mark Sciacca, and inkers Travellin, Reuben and Pharm.

Coming Comics

NEW ADVENTURES OF THE FLY No. 1, May. Story by Rich Buckler and Jack C. Harris with art by James Sherman. Thomas Troy returns in his own book. Jim Steranko did the cover. [2/10-2/15] Delayed from last month.



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ALL NEW ADVENTURES OF THE MIGHTY CRUSADERS No. 2, May. The Crusaders finish up their battle with their longtime adversary in "The Genesis Conspiracy" by Rich Buckler and Frank Giacoia. The back-up story stars Mister Midnight, a new character, and is by Buckler, Willie Blyberg and Sam de la Rosa. Buckler and Giacoia did the cover. [2/24-3/1]

LANCELOT STRONG, THE SHIELD No. 1, June. "The Deathstar Dilemma" is by Rich Buckler, Stan Timmons, Alan Weiss and Sam de la Rosa. Joe Simon and Jack Kirby's version of the Shield returns in solo action. The back-up stars Steel Sterling in "Humongous" by Rich Buckler, Stan Timmons, Adrian Gonzales and Rudy Nebres. Alan Weiss and John Severin did the

front cover; Weiss did the back. [3/10-3/15]

Books

By Mark Sabljak

I am against books being made elitist. Publishers can do that easily by producing a beautiful book, then slapping a price tag on it that will prove prohibitive to the majority of the book-buying public.

That is one of the few things I could find wrong with a new hardcover issue, KNIGHTS, from Schocken Books. The product of two Britons, the 191-page book is a thing of sheer beauty--taking the format of the GNOMES books but with a subject that is more likely to appeal to an older age group. They have to be older, because the book is priced at $24.95.

KNIGHTS tells brief stories about eleven famous knights including Arthur, Galahad, Lancelot, El Cid and St. George, breaking the stories up with factual chapters on such subjects as swordsmithing, castles, the siege, the steps to knighthood. All but a few pages in the book are graced with color or black and white illustrations. Julek Heller, who the book cover says lives in London, was the main illustrator. He is very competent in black and white, but it is his color work that stands out--particularly the color choice itself. The pages are ablaze with bright oranges and royal blues. The text is by Deidre Headon, who nicely condenses the legends and fact.

While it is one of the nicest books I've seen in a long time, it does have some faults. A handful of the illustrations were not done by Heller, and it is not difficult to point them out. Some of the fill-ins are weak--too weak for a book at this price. And Heller, himself, seems to have problems with the human face in his own color work. Finally, there's the price. I feel guilty even reviewing a book this expensive, knowing it may be out of the price range of some readers (including me).

But KNIGHTS may just be that book that you put some money aside for each week until you have enough.

A CODE OF ETHICS--I have been thinking of doing this for quite a while. How do I choose the books I review--and where do I get them from?

I have contacted many of the publishers I think produce books that will interest comics readers and have been put on their mailing lists for news about books and books themselves. Most send me review copies of books they feel the readership will buy, or send notice of these books so that I can write them back and ask for a copy. These books are free. How much does the acceptance of free books influence my reviews? The one area that there might be an effect in is the number of reviews of books from a certain publisher. I am more likely to review a book from a publisher that regularly sends me books because they are books I have access to. Even then, if I see a book on the stands that I think you might want to know about, I'll buy it and do my review.

One important idea I would like to get across, though, is that review books do not affect the review itself. If I like a book, I say so. If I don't, I also say so. If a publisher decides my reviews are too negative and drops me from his mailing list, fine. I am not about to tailor my reviews to publishers. If every publisher who has me on their mailing list decides I am too negative and drops me, so be it. Then I will keep this column up on what I can afford to buy.

I hope that makes sense. And I hope it gives you some idea why I do some of the things I do here.

MARVELOUS MARVIN?--Workman Publishers have wasted no time in making sure the MARVIN comic strip by Tom Armstrong is put into book form. At $3.95, the odd-size paperback reprints four months worth of the strip about the infant terror. To me, though, the strip is just another in the all-too depressing recent history of comic strips. Whatever happened to imagination?

CONAN AGAIN--Tor's second shot at a new CONAN title, CONAN THE DEFENDER, was a $5.95 trade paperback by Robert Jordan, who also authored the company's first CONAN book a few months back in the smaller size. Jordan apparently adapted to the bigger-sized format with a more sweeping plot. But Conan, I think, is not the character for sweeping plots or slow-paced palace intrigue. That's why this book did not interest me quite as much as Jordan's first. That's far from a complete condemnation, though. I think Jordan is a good choice to further the Conan legend. And if the brief chapter at the end of THE DEFENDER is any proof, Jordan will get another shot at it in CONAN THE UNCONQUERED, set for April.

ANTHOLOGIES, HISTORIES--Several compilation-type books have come across the last months. Among the more interesting are: THE BEST OF H.P. LOVECRAFT BLOODCURDLING TALES OF HORROR AND THE MACABRE, in trade paperback at $6.95 from Del Rey. Sixteen of Lovecraft's tales are introduced by Robert Bloch. I got a chance to read a couple one night, and believe me, a good scare is in store for those strong of heart. Another good choice for readers is any of the DAW anthologies. WOLLHEIM'S WORLD'S BEST SF SERIES SIX reprints ten top stories from 1976, including Asimov's "Bicentennial Man." And what I particularly like about this book is the truth in advertising. While many times you have to search the copyright page for clues that the book is a reprint, this $2.50 book's cover includes a line that the book's original title was THE 1977 ANNUAL WORLD'S BEST SF. That's what made Wollheim one of the most respected editors in the business.

Another sure bet to include stories you'll enjoy is Frederick Pohl's YESTERDAY'S TOMORROW, a trade paperback at $9.95 from Berkley. Pohl, one of the top names in science fiction, introduces 34 stories from his forty years as a science fiction editor, with a history of each period of the genre, as he saw it. Another book in the line of history is James Gunn's THE ROAD TO SCIENCE FICTION #4: FROM HERE TO FOREVER. The $4.95 mass-market paperback, from Mentor, is the last of a series that traced the history back to its beginnings. Gunn edits, introduces and notes each story and the collection is a must for anyone with questions about where the field came from.

TRADE OR MASS--I often mention whether a book is trade paperback (the odd, oversized book in the range of $4 to $7) or mass market paperback (the smaller, usual format) because it seems that book stores still haven't solved the problem of what to do with trade paperbacks. Especially the bigger stores. Sometimes, they'll include the trade paperbacks right along with the mass-market books. Other times, they seem to get frustrated and just lump them all together in the back of the science-fiction section. That's why I think it's important to know what you're looking for and why I list it here.

PAC-MAN INVASION--It's bad enough that Pac-Man has corrupted our teenagers, but now Crown Publishers will be spreading the character into out pre-school age group. Crown plans four full-color paperbacks designed "to teach pre-school children necessary" concepts. The books will deal with the ABCs, numbers, colors and shapes.

STAR WARS--Crown also has set for this spring a hardcover book, SKYWALKING, which publicity says will be a portrait of George Lucas, the man behind STAR WARS and RAIDERS OF THE LOST ARK. It is to be illustrated with thirty photos and will cost $14.95.

MORE NEW STUFF--My friend, Martin Greenberg, has collaborated with Isaac Asimov and George R.R. Martin on an interesting-sounding anthology, THE SCIENCE FICTION WEIGHT BOOK, to be published this April at $12.95. It is to include seventeen tales of science fiction about obesity and weight loss. This one I've got to see...I've heard that Asimov's success with FOUNDATION'S EDGE will produce at least two more Foundation books in the future.

ST Pocket Checklist

February 1983

- ☐ ALL-NEW ADVENTURES OF THE MIGHTY CRUSADERS #2
- ☐ ARCHIE ANNUAL DIGEST #42
- ☐ ARCHIE COMICS DIGEST #59
- ☐ ARCHIE'S GIRLS, BETTY AND VERONICA #323
- ☐ BETTY AND ME #133
- ☐ LAUGH #377
- ☐ LIFE WITH ARCHIE #236
- ☐ LITTLE ARCHIE COMICS DIGEST #12
- ☐ NEW ADVENTURES OF THE FLY #1

- ☐ CAPTAIN VICTORY #10
- ☐ CEREBUS THE AARDVARK #47
- ☐ ELFQUEST #15
- ☐ ELRIC OF MELNIBONE #1
- ☐ E-MAN #3
- ☐ GROO THE WANDERER #3
- ☐ JON SABLE, FREELANCE #1
- ☐ NEXUS #1
- ☐ WARP #4

- ☐ BATTLEFIELD ACTION #81
- ☐ FIGHTIN' ARMY #164
- ☐ GHOSTLY TALES #161
- ☐ SOAP OPERA LOVE #3

- ☐ CHIP 'N' DALE #78
- ☐ CHIP 'N' DALE #79
- ☐ COMICS AND STORIES #500
- ☐ COMICS AND STORIES #501
- ☐ DAISY AND DONALD #55
- ☐ DONALD DUCK #241
- ☐ DONALD DUCK #242
- ☐ HUEY, DEWEY AND LOUIE #75
- ☐ HUEY, DEWEY AND LOUIE #76
- ☐ SUPER GOOF #70
- ☐ UNCLE SCROOGE #198
- ☐ UNCLE SCROOGE #199
- ☐ WINNIE-THE-POOH #30

- ☐ ACTION COMICS #543
- ☐ ADVENTURE COMICS #499
- ☐ ALL-STAR SQUADRON #21
- ☐ AMETHYST, PRINCESS OF GEMWORLD #1
- ☐ ARAK/SON OF THUNDER #21
- ☐ ARION, LORD OF ATLANTIS #7
- ☐ BATMAN #359
- ☐ THE BEST OF DC #35 [Kryptonite]
- ☐ BLACKHAWK #258
- ☐ THE BRAVE AND THE BOLD #198
- ☐ CAMELOT 3000 #5 [delayed]
- ☐ CAPTAIN CARROT AND HIS AMAZING ZOO CREW #15
- ☐ THE DARING NEW ADVENTURES OF SUPERGIRL #7
- ☐ DC COMICS PRESENTS #57
- ☐ DETECTIVE COMICS #526
- ☐ THE FLASH #321
- ☐ THE FURY OF FIRESTORM #12
- ☐ G.I. COMBAT #253
- ☐ GREEN ARROW #1
- ☐ GREEN LANTERN #164
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- ☐ THE NEW ADVENTURES OF SUPERBOY #41
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- ☐ MARVEL FANFARE #8
- ☐ MARVEL GRAPHIC NOVEL #6 [Star Slammers]
- ☐ MARVEL TALES STARRING SPIDER-MAN
- ☐ MARVEL TEAM-UP #129 #151
- ☐ MARVEL TWO-IN-ONE #99
- ☐ MASTER OF KUNG FU #124
- ☐ MICRONAUTS #52
- ☐ MOON KNIGHT #31
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- ☐ ROM #42
- ☐ THE SAGA OF CRYSTAR, CRYSTAL WARRIOR #1
- ☐ THE SAVAGE SWORD OF CONAN #87
- ☐ STAR WARS #71
- ☐ SUPER-VILLAIN CLASSICS #1
- ☐ TEAM AMERICA #12
- ☐ THOR #331
- ☐ THE UNCANNY X-MEN #169
- ☐ U.S. 1 #1

March

- ☐ ALIEN WORLDS #2
- ☐ AMERICOMICS #2
- ☐ CEREBUS THE AARDVARK #48
- ☐ DNAGENTS #1
- ☐ E-MAN #4
- ☐ JON SABLE, FREELANCE #2
- ☐ SABRE #4
- ☐ SCORPIO ROSE #2
- ☐ THE SPIRIT #38
- ☐ WILL EISNER'S JOHN LAW #1

- ☐ ARCHIE #323
- ☐ ARCHIE AND ME #139
- ☐ ARCHIE...ARCHIE ANDREWS WHERE ARE YOU? #26
- ☐ ARCHIE AT RIVERDALE HIGH #91
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- ☐ JUGHEAD #328
- ☐ JUGHEAD WITH ARCHIE COMICS DIGEST #56
- ☐ LANGELOT STRONG, THE SHIELD #1
- ☐ LAUGH COMICS DIGEST #46

- ☐ BEEP BEEP, THE ROAD RUNNER #102
- ☐ BUGS BUNNY #238
- ☐ BUGS BUNNY #239
- ☐ DAFFY DUCK #142
- ☐ LOONEY TUNES #44
- ☐ THE PINK PANTHER #84
- ☐ POPEYE THE SAILOR #168
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- ☐ MARVEL TEAM-UP #130
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- ☐ THE NEW MUTANTS #4
- ☐ THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #6
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- ☐ ROM #43
- ☐ THE SAVAGE SWORD OF CONAN #88
- ☐ SPIDER-WOMAN #50
- ☐ STAR WARS #72
- ☐ THOR #332
- ☐ THE UNCANNY X-MEN #170
- ☐ U.S. 1 #2
- ☐ WHAT IF? #39 [Thor/Conan]

- ☐ FIGHTIN' MARINES #169
- ☐ GHOST MANOR #69
- ☐ GUNFIGHTERS #79
- ☐ HAUNTED #68

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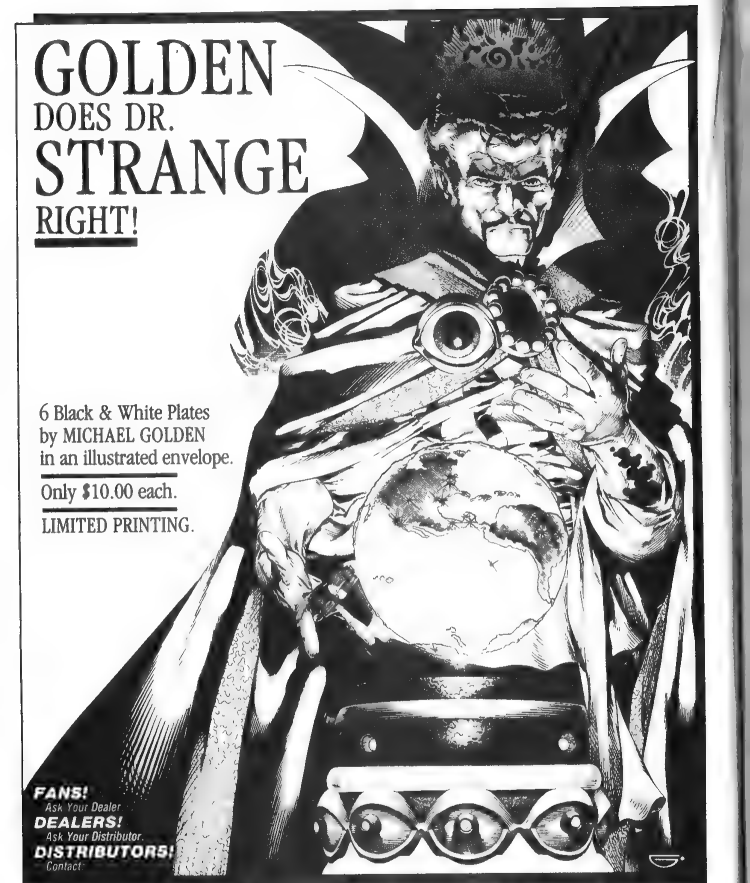

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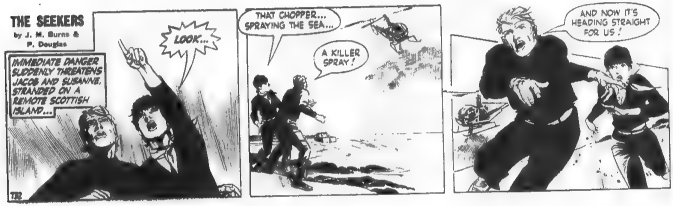
ABRAXAS/WELCH/MG

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
THROUGH A SEA OF DEAD BIRDS THE BOAT DRIFTS INTO GULL ISLAND...
WHAT EVER IT WAS... IT'S OVER NOW. WE CAN LAND...
T31
BUT WAIT FOR US, MAN, WHILE WE TAKE A LOOK AROUND...
IT'S HORRIBLE, JACOB – THE SHORE IS JUST LITTERED WITH DEAD CREATURES!
SUDDENLY, THE BOAT ENGINE SPRINGS INTO LIFE...
COME BACK, YOU IDIOT!
HE'S LEAVING US HERE AT THE MERCY OF WHAT?!


THE SEEKERS
by J. M. Burns & P. Douglas
IMMEDIATE DANGER SUDDENLY THREATENS JACOB AND SUSANNE, STRANDED ON A REMOTE SCOTTISH ISLAND...
LOOK...
T32
THAT CHOPPER... SPRAYING THE SEA...
A KILLER SPRAY!
AND NOW IT'S HEADING STRAIGHT FOR US!

THE SEEKERS
by J. M. Burns & P. Douglas
CHASE AFTER THE GIRL – SHE'LL BE EASIER TO PIN DOWN!
T33
OH, HELP – I'VE RUN OUT OF ROCKS!
STILL, LIKE THEY SAY, WHEN YOU'RE AT THE TOP THERE'S ONLY ONE WAY TO GO...

THE SEEKERS
by J. M. Burns & P. Douglas
HERE GOES...
T34
IF YOU WANT TO CATCH ME, CHOPPER, YOU'LL HAVE TO FOLLOW ME DOWN INTO THE DRINK!
QUESTION NOW IS, WHICH'LL RUN OUT FIRST – THEIR PATIENCE OR MY BREATH?

Eclipse Comics

ECLIPSE MONTHLY will restart with #1 in its new 48-page Baxter-paper, $2.00 format, and its color contents will include: STATIC by Steve Ditko, a super-hero strip featuring a scientist who acquires electromagnetic powers by accident; CAP'N QUICK AND A FOOZLE by Marshall Rogers, the fantasy strip featuring a kid and an alien bird named Klonsbon seen in ECLIPSE MAGAZINE #1; RAGAMUFFINS by Don McGregor and Gene Colan, as seen in the magazine; THE MASKED MAN by B.C. Boyer, seen in the magazine; and DOPE by Sax Rohmer and Trina Robbins, also from the magazine. The first new -format issue will appear in May.

Ellis Goodson, an unknown commercial artist, has been picked to draw the SCYTHE back-up series in MS. TREE'S THRILLING DETECTIVE ADVENTURES, written by Dean Mullaney. The book will be the only one not printed on Baxter, continuing at the $1.00 price on Mando. Its second issue appears in April.

Doug Moench has signed with Eclipse to do a new book entitled AZTEC ACE. Ace is a time-traveller from the future who has appointed himself guardian of the past against a political group from his time who wants to alter it for their own ends. His base is in ancient Mexico, hence his name. No artist has yet been chosen; Cat Yronwode will edit.

THE ART OF STEVE DITKO will be priced at $10.95 for the trade paperback and $18.95 for the hardback, which will be signed and numbered, at least for those ordered at the prepublication price. Eclipse's other book, WOMEN AND THE COMICS, will carry the same pricing.

Coming Comics

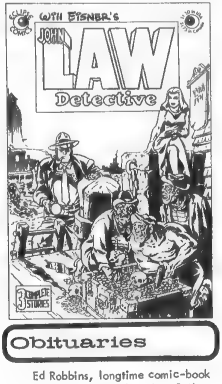
DNAGENTS No. 1, June. A new super-group of artificially-created beings becomes Eclipse's first monthly publication. Story by Mark Evanier, art by Will Meugniot and Al Gordon. Meugniot and Al Stevens did the cover. [March]

SABRE No. 4, June. Don McGregor and Bill Graham present Sabre vs. Joyful Slaughter--who ties him to a bizarre device situated above Old Faithful in Yellowstone Park. The back-up features the debut of the Incredible Seven by B.C. Boyer. Graham did the

cover. [March]

SCORPIO ROSE No. 2, June. The origin of Scorpio is revealed and so is a new foe, as presented by Steve Englehart, Marshall Rogers and Tom Palmer. The back-up is Dr. Orient by Frank Lauria and Steve Leialoha. Rogers did the cover. [March]

WILL EISNER'S JOHN LAW No. 1, June. A 1948 comic book which was never published finally sees the light of day as a lawman with more than a little in common with the Spirit battles crime in the urban environment of the '40s. Three complete stories, three alternate covers, and a brand-new ink job on the cover that was used, all by Will Eisner. [March]



Obituaries

Ed Robbins, longtime comic-book artist and illustrator of Mickey Spillaine's MIKE HAMMER strip, died November 24th of a heart attack. He was 63. Some of the work of his early career was anonymous writing and art for such shops as the Jacquet, Iger, and Beck-Costanza studios, more or less accounting for all his activity between 1940 and '53. Strips he worked on in this period included the Masked Marvel for Centaur, Shield, Wizard and Steel Sterling for MLJ, Captain Marvel and Bob Swift for Fawcett, and miscellaneous work for Marvel, Eastern Color, Orbit and Stanley. He then drew the MIKE HAMMER strip from 1953-'54. When it was discontinued, he returned to comic books, working on Simon and Kirby-edited material for Prize's crime and romance comics. In the '60s, he surfaced at Dell in 1962 doing CAIN'S HUNDRED, TALES FROM THE TOMB and GIL THORP, then dropped out until 1969 when he showed up at DC doing war stories and the JOHNNY PERIL strip in UNEXPECTED; Gold Key, where he wrote and illustrated mystery stories; and Warren, where he did the same kind of thing. His last comics work appeared in 1971.

John Dunn, cartoon story writer for Warner Bros. and DePatie-Freleng studios in the late fifties through the eighties, died January 18 at age 62. Dunn worked chiefly for the Friz Freleng unit but by the end of the Warner Bros. run in 1963-64 he was the chief writer for the Chuck Jones and Robert McKimson units as well, as Michael Maltese and Warren Foster had gone over to Hanna-Barbera and Tedd Pierce to Walter Lantz. Dunn then was a chief writer on DePatie-Freleng's PINK PANTHER and INSPECTOR series cartoons, as well as probably continuing to write the D-F-produced cartoons for Warner Bros. He had begun his career as a Disney story man, working there from the early '50s until he joined Warner Bros. in the late '50s. One cartoon he scripted, THE PIED PIPER OF GUADALUPE starring Speedy Gonzales, was nominated for an Academy Award in 1961.

Dunn had recently rejoined Warners to write the continuity for the new compilation, DAFFY DUCK'S FANTASTIC ISLAND. He's survived by his wife, two sons and a daughter.

Frank Chiaramonte, a longtime SUPERMAN inker during the '70s, died January 28th after a prolonged interest. His age is unknown. He joined Marvel in 1972 inking Mike Ploog's WEREWOLF BY NIGHT and soon had inked nearly every strip in the Marvel group. He joined DC in 1977 and was soon given the assignment of inking Curt Swan's pencils on both SUPERMAN and ACTION. His last work appeared sometime last year.

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Media Reviews

Goldcrest Films of London has announced a couple of comics-related films that come as a bit of surprise. The first is a property that was announced a few years back as in the making, MANDRAKE THE MAGICIAN. Now, it's being directed by Eric Rochart in Spain, and seems to be definitely in the making. The other is more of a surprise, simply because the property has been around nearly eighty years and suddenly two different companies are making a film of it: LITTLE NEMO. You've already heard of the animated version being made by Gary Kurtz Productions; he'll be beaten to the screen, no doubt, by John Boorman's production for Goldcrest which he'll direct. It stars Nipsey Russell, with script by Arnold Selignac and a four million-dollar budget. It's shooting in April--and I'm pretty sure it's the very same Nemo they're talking about, though I'm not sure where Nipsey fits in to the picture.

Not much else going on you haven't already heard about, though in the area of sequels we have ROCKY IV (to no one's surprise) and 2010: ODYSSEY TWO, both from M-G-M. The last one's ostensibly from Clarke's new novel, but Stanley Kubrick isn't directing... Harlan Ellison is/has doing/done the script for BIG (BUG?) JACK BARRON, a novel by Norman Spinrad about a talk-show host twenty years in the future... I finally dragged myself out of the house and down to the theatre to see the #1-grossing movie of all time, E.T. last month. I got my typical movie-theatre headache, but loved the film nonetheless. The ONLY criticism I have is that BUCK ROGERS comic strip in the film! Besides looking as if it had been drawn by someone using their feet, there wasn't any good reason that Spielberg couldn't have gotten the then-artist on the current strip, Gray Morrow, to do the thing and make it look as good as dailies sometimes can be done. As it is, Steven's done a disservice to comics, with the biggest audience of all time going off into the night with this horrible image of a crudely-done comic strip in their minds when they might just as easily have been impressed. ... Another instance of comics appearing on film occurred on a recent TALES OF THE GOLD MONKEY episode, "Honor Thy Brother." Corky is shown reading a copy of SUPERMAN #11 ALOUD to Jake for the fourth time that day, and panels from it are even shown on screen as he reads. Despite the implication that Corky isn't all there, all is fine 'cause Jake likes Superman too (though not for the fourth time in one day). In fact, everything's fine about the sequence, for a change --except that it occurs in 1938, four years prior to the publication of SUPERMAN #11. There is one good explanation--as shown in a subsequent episode, the world of Jake Cutter is not ours, as the home-run champ of the day, a New York Yankee with 714 career homers, is named Gamble Rogers, not George Herman Ruth. O' course, the other explanation is that the producers felt that those of us who'd notice were far too insignificant a group to bother with--or maybe that they couldn't find a copy of ACTION #11?

Hey--an apology. Back in '81 when I reviewed SUPERMAN II, I took the producers to task for not including a scene which made it clear that the reason the machine which removed Superman's powers "permanently" didn't work was because Lois had sat on the green crystal Superman was showing her. Now, I know for a fact that I didn't miss it, as I don't get up to get popcorn or visit the restroom during a film, but it seems that there actually is a scene, albeit short, following Clark's return to the Fortress, which shows him noticing the crystal in the dust! Hey! What's going on? I have mentioned this to a few other people, but none have remembered if the scene was there or not when they saw it, but it's there now on the cable version. It seems to me that a few friends did look at me askance when I mentioned this shortcoming of the plot, though, which leads me to this telling theory: that terrific theatre which showed both I and II and cut off all the credits (the Mill Road, to be precise) was also playing fast and loose with the running time by shaving off ends of reels where it wasn't obvious. I know this is done--I've been to drive-ins where as much as five minutes were removed in this manner from ONE reel--but if this is true, that's yet ANOTHER reason I hate going to movie-theatres. Adding local-TV station-like creative editing to the litany of other disturbances (smokers, sticky floors, the cost of tickets and gas, and uncomfortable seating), makes me wonder why I bother going to see any just to see that 25% of the picture that my TV set cuts off.

On a lighter note, Mattel and Hanna-Barbera have signed a pact to create videogame versions of all of H-B's famous characters, including the Flintstones, Yogi Bear, Huckleberry Hound, Quick Draw McGraw, Top Cat, the Jetsons, Kwicky Koala, Captain Caveman, Hong Kong Phooey and the Great Grape Ape. This will be for Intellivision and Atari via the M Network line; what makes it strange to me is that the obvious adventure-oriented characters, such as Jonny Quest, Space Ghost and Scooby Doo, weren't mentioned. Kind of curious to see if Magilla Gorilla has to be shot down from the top of the Empire State Building in his game or if they'll just have him try to spend the night at Ogee's house.

GREATEST AMERICAN HERO is off the air again after a few semi-successful outings on Thursday nights (it did about as well as GOLD MONKEY, beating FAME at least once). The two series replacing it (CONDO and AMANDA'S) are probably short-flight series, as Robert Culp was just on a talk show and didn't mention being cancelled, showing a clip from an-as-yet unseen episode which he wrote and in which three of his children appear. So for the few of us who still follow it, there isn't reason to despair. Yet. (By the way, AMANDA'S is interesting because it is based on FAWLTY TOWERS. From the commercials, however, it looks as if the setting will be all that's the same; Bea Arthur's character will be miles from John Cleese's. I would have prefered that the situation remain unique to the British version, myself.)

Though I don't usually discuss music here, enough people know my enthusiasm for the Beatles that they discuss it with me, and I figure this will be easier than explaining it all over again to every one of them: the Beatles do have material in the vaults which remains unheard, and EMI will probably let it out one day. More definitely, a full album of outtakes (a term misused by bootleggers regarding Beatles music, as, other than material taken from radio broadcasts, desjay or fan club recordings, live concerts or discarded footage from LET IT BE, only one song--"How Do You Do It?"--is an actual studio recording which has somehow gotten out and never been legitimately released) has been prepared for issuance, and the BBC material which was broadcast on national radio last year is also being negotiated for. For all of us who have suffered through endless shoddy repackagings of out-of-context Beatles material, this is certainly welcome news. However, none of it will be issued UNTIL the day that the lawyers for EMI and for the individual Beatles come to a settlement on the lawsuit instituted in 1976. Essentially, the Beatles were claiming that the royalties they were (and still are) being paid for the material which sells to this day, negotiated in 1966 when they were signed to a ten-year contract extention, were quite out of line for artists of their stature, and certainly ridiculous considering the percentages super-stars of the mid-'70s received. Naturally, EMI disagreed, and the suit has dragged on until now. EMI would seriously

jeopardize the settlement by issuing songs not expressly covered in that old contract, though they do own the rights to issue them--and they also still have Paul McCartney under contract in the U.K. and rest of the world. So, in a nutshell, if the suit is settled soon, and Paul doesn't re-sign with EMI, look for some new releases with the Beatles' name on them which actually qualify as new.

One last thing before I go: I've been collecting Warner Bros. cartoons for a little over two years now and managed to collect about 750-800 of the existent 1050 or so WB cartoons. I know that I've just missed many of them and that they are available, but from the listings of the number in each of the three syndicated packages (the pre-'48 United Artists has 327, the post-'48 Warner package has 100 and the Warner Porky Pig package has 156) along with the CBS cartoons (approximately 262 at last count), there seem to be around 844 generally available, plus the 105 or so black and white cartoons which show up only occasionally (notably WTBS and MATINEE AT THE BIJOU). That leaves nearly 100 which aren't in circulation at all, and I've only deduced 49 of them. Anyone else out there who also collects these cartoons and is interested in knowing which cannot be had, please contact me so we can try to figure it out. It would be of great help to me to know when I can stop staying up till 6:30 AM to see if WTBS is gonna show a WB I need. ('Course, I also still need 42 of the 137 M-G-Ms they show, so that won't be for a while...) -R. Blabbit

Charlton News

Charlton has cancelled its last remaining romance book, SOAP OPERA LOVE, as of #3, June. Its place on the schedule will be taken by FIGHTIN' NAVY, unseen since 1965, which restarts with #126, August.

Coming Comics

BEYOND THE GRAVE No. 9, May. Delayed from last month. [1/24-2/10]

WAR No. 39, May. Also delayed. [1/24-2/10]

GHOSTLY TALES No. 161, June. [2/7-2/24]

SOAP OPERA LOVE No. 3, June. This is the final issue. [2/7-2/24]

BATTLEFIELD ACTION No. 81, June.

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[2/14-3/3]

FIGHTIN' ARMY No. 164, June. [2/14-3/3]

GHOST MANOR No. 69, July. [2/28-3/17]

GUNFIGHTERS No. 79, July. [2/28-3/17]

FIGHTIN' MARINES No. 169, July. [3/7-3/24]

HAUNTED No. 68, July. [3/7-3/24]

Marvel Coming Co

COMING COMICS is a listing of upcoming books from the various publishers. Each listing generally follows this format:
NAME OF THE BOOK Number, Date. "Story Title" by writer, penciller, inker. Plot summary. Cover credit. [Shipping date-On sale date]

DAREDEVIL No. 194, May. "Judgement" is by Denny O'Neil and Klaus Janson. Matt's hired to plead with a religious council for his client's life. Ed Hannigan and Janson did the cover. [1/4-1/25]

DARK CRYSTAL No. 2, May. Part two of the film adaptation is by David Kraft, Bret Blevins and Vince Colletta. Blevins did the cover. [1/4-1/25]

DAZZLER No. 26, May. "Against the Wind" is by Danny Fingeroth, Frank Springer and Vince Colletta. When Lois's mutant powers come to light, Dazz and her sister leave town. Joe Jusko did the cover. [1/4-1/25]

KING CONAN No. 16, May. "Blood of Aquilonia" is by Alan Zelenetz, Mark Silvestri and Ricardo Villamonte. Conn discovers that it takes more to be king of Aquilonia than he thought. Silvestri did the cover. [1/4-1/25]

MARVEL TWO-IN-ONE No. 99, May. "Ghost Stories For a Rainy Night" is by Bill Mantlo, Bob Hall and Kevin Dzuban. The Thing and Rom each battle their greatest fears. Ed Hannigan and John Byrne did the cover. [1/4-1/25]

THE NEW MUTANTS No. 3, May. "Nightmare" is by Chris Claremont, Bob McLeod and Mike Gustovich. In a prequel to X-MEN #167, Moonstar is plagued by nightmares--which are true. McLeod did the cover. [1/4-1/25]

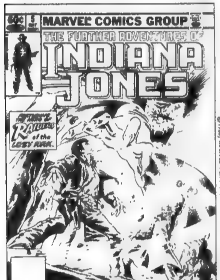
TEAM AMERICA No. 12, May. "The End of Team America" is by Jim Shooter, Don Perlin and Vince Colletta. The Team discovers their psychic link--and dissolve into the ranks of future guest-stars for other books. 48 pages. Don Perlin and Frank Giacoia did the cover. [1/4-1/25]

THE AMAZING SPIDER-MAN No. 240, May. "Wings of Vengeance" is by Roger Stern, John Romita Jr. and Bob Layton. The Vulture leaves his Arizona retirement village to avenge an old wrong done him by Gregory Bestman. Romita and Layton did the cover. [1/11-2/1]

CAPTAIN AMERICA No. 281, May. "Before the Fall" is by J. Marc De Matteis, Mike Zeck and John Beatty. Spider-Woman and the Viper show up in Cap's life--as does Bucky! Zeck and Beatty did the cover. [Note: we have no idea what the "Defenders of World War II" thing is on the cover.] [1/11-2/1]

CRAZY MAGAZINE No. 94, April. This is the final issue, and the lead parody is "Poltergeist" by David Allikas and Bob Camp. Also includes a relettered version of the Kree-Skrull war issue of AVENGERS by Neal Adams with new text by Jim Owesly plus a Marie Severin-drawn parody of the Smurfs. Aw rats. No more issue synopses that nobody read anyway to compose creative writing in. Bob Larkin did the cover. [1/11-2/1]

THE FURTHER ADVENTURES OF INDIANA JONES No. 5, May. "The Harbingers" is by David Michelinie, Ron Frenz and Danny Bulanadi. England's future depends on Indy preventing Nazis from using Stonehenge for evil purposes. Frenz and Bulanadi did the cover. [1/11-2/1]



GHOST RIDER No. 80, May. "Stained Glass and Shadows" is by J. Marc De Matteis, Bob Budiansky and Kevin Dzuban. A preacher holds a town in thrall, as Centurious returns. Budiansky and Dave Simons did the cover. [1/11-2/1]

*KULL THE CONQUEROR No. 1, May. The third first issue for the series begins with "The Eye of the Tigress" by Bruce Jones, John Buscema, Bob Wiacek and Dan Green. Iraina has a were-tiger taken like Kull's for a very good reason besides wanting his throne. Joe Jusko did the cover. [1/11-2/1]

*MICRONAUTS No. 52, May. "Harm Is Where the Heart Is" is by Bill Mantlo, Butch Guice and Danny Bulanadi. Baron Karza is wiping out Homeworld and where's Acroyear? Guice did the cover. [1/11-2/1]

*MOON KNIGHT No. 31, May. "A Box of Music For Savage Skulls" is by Doug Moench and Kevin Nowlan.

Moon Knight encounters gang extortion. Also: "Fly the Friendly Skies" by Steve Ringgenberg, Mike Hernandez and Kevin Dzuban. Austin inked the first story. Bill Sienkiewicz did the cover. [1/11-2/1]

THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 1, May. "The Sundered Throne" by Mary Jo Duffy, Bret Blevins and Vince Colletta. This book, featuring characters who will soon become Remco toys, features two brothers vying for the throne of Crystalium. Bob Larkin did the cover. [1/11-2/1]

THE SAVAGE SWORD OF CONAN No. 87, April. "The Armor of Zuulda Thraall" by Michael Fleisher, John Buscema and Ernie Chan. Magic armor causes Conan headaches. Also: an Ernie Chan portfolio of drawings. John Pound did the cover. [1/11-2/1]

SUPER-VILLAIN CLASSICS No. 1, May. "Galactus" is compiled by Mark Gruenwald from stories by Stan Lee, Jack Kirby, George Klein and Vince Colletta with additional art by John Byrne, Ron Wilson and Jack Abel. Reprints are from THOR #162 (pages 18-20), THOR #168 (page 13) and THOR #169 (pages 6-10, 12, 14-16. Bob Layton did the cover. [1/11-2/1]

THOR No. 331, May. "Holy War" is by Alan Zelenetz, Bob Hall and Vince Colletta. The Crusader and Thor battle and Thor must reevaluate what it means to be a god when no one believes in him. Bob Hall and Joe Sinnott did the cover. [1/11-2/1]

U.S. 1 No. 1, May. "U.S. 1, Comin' At Ya" is by Al Milgrom and Herb Trimpe. Try to picture Knight Rider in a truck, being chased by a guy called the Highwayman, and you've got U.S. Archer's handle. Milgrom did the cover. [1/11-2/1]

THE AVENGERS No. 231, May. "Up From the Depths" is by Roger Stern, Al Milgrom and Joe Sinnott. Transmutants take over a SHIELD base and hold Nick Fury and Ronald Reagan hostage. Milgrom and Sinnott did the cover. [1/18-2/8]

BLIP No. 2, May. [1/18-2/8]

CONAN THE BARBARIAN No. 146, May. "Night of the Three Sisters" is by Mary Jo Duffy, John Buscema, Bob Camp and Brett Breeding. Three magical sisters lead Conan on a quest for the headband of Qui Quay Quode. Buscema did the cover. [1/18-2/8]

EPIC ILLUSTRATED No. 17, May. This issue features "Generation Zero" part one by Archie Goodwin and Pepe Moreno, the last chapter of "Abraxas and the Earthman by Rick Veitch, part three of "Last of the Dragons" by Denny O'Neil and Carl Potts, and "The Wanderer" by Michael Kaluta. Tim Conrad did the cover. [1/18-2/8]

G.I. JOE No. 11, May. "The Pipeline Ploy" is by Larry Hama, Mike Vosburg and Jon D'Agostino. Cobra agents are attempting to smuggle plutonium through the Alaskan pipeline. A new member is introduced: Airborne. Bob Camp did the cover. [1/18-2/8]

THE INCREDIBLE HULK No. 283, May. "Follow the Leader" is by Bill Mantlo, Sal Buscema and Joe Sinnott. The Hulk and the Avengers attack the Leaders hideout. Walt Simonson did the cover. [1/18-2/8]

MARVEL AGE No. 2, May. A preview of Alpha Flight by Patrick O'Neill,

a review of the Starslammers' past incarnation by Walt Simonson, and an article about the Robert E. Howard characters by Neil Patterson make up the issue. John Byrne did the cover. [1/18-2/8]

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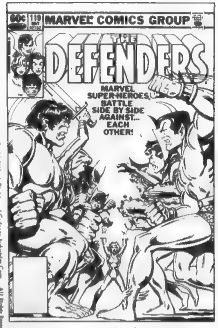
*MARVEL FANFARE No. 8, May. "The Light That Never Was" is by Peter Gillis, Carmine Infantino and P. Craig Russell. Dr. Strange merges with James Mandarin to battle evil Mandarin has released. Also, "Wolf Boy" by Gil Kane and Russell, based on the "Mowgli" stories in THE JUNGLE BOOK. Plus: a Bill Sienkiewicz portfolio. Infantino and Terry Austin did the front cover, Russell the back. [1/18-2/8]

MARVEL TALES STARRING SPIDER-MAN No. 151, May. "Menace of Mysterio" by Stan Lee and Steve Ditko is reprinted from AMAZING SPIDER-MAN #13. Ditko did the cover. [1/18-2/8]

POWER MAN AND IRON FIST No. 93, May. "The Chemistro Connection" is by Kent Busiek, Denys Cowan and Ricardo Villamonte. D.W. decides to film the pair for a school assignment when they meet Chemistro. Cowan and Joe Rubinstein did the cover. [1/18-2/8]



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ROM No. 42, May. "Lead Me Not Into Temptation" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Dr. Strange and Rom retrun to Earth and Rom goes to the Soviet Union where he discovers Quasimodo. Joe Jusko did the cover. [1/18-2/8]

THE UNCANNY X-MEN No. 169, May. "CataCombs" is by Chris Claremont, Paul Smith and Bob Wiacek. To find Angel, the X-Men heads underground where they meet a band of mutants led by Callistro. Smith did the cover. [1/18-2/8]

THE DEFENDERS No. 119, May. "Ashes, Ashes, We All Fall Down" is by Steven Grant, Sal Buscema and Jack Abel. A fill-in issue set in the past (between issues #68 and 69) features the team in battle with Yandroth again in a new form as well as more of that old Elf. Ron Wilson and Terry Austin did the cover. [1/25-2/15]

DREADSTAR No. 3, May. "Holocaust" is by Jim Starlin. Split to steal the star drive, Vance's half of the group finds themselves trapped on a doomed planet. Starlin did the cover. [1/25-2/15]

FANTASTIC FOUR No. 254, May. "The Minds of MantraCora" is by John Byrne. In the Negative Zone, Reed and Sue visit a planet with an evil scientist called Zatharan. Byrne did the cover. [1/25-2/15]

IRON MAN No. 170, May. "And Who Shall Clothe Himself In Iron" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. To battle Magma, Jim Rhodes becomes Iron Man, perhaps for good, while Tony drinks himself into a stupor. McDonnell and Mitchell did the cover. [1/25-2/15]

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*MARVEL GRAPHIC NOVEL No. 6, May. Walt Simonson's band of intergalactic mercenaries, the Star Slammers, appear in this 48-page deluxe novel. Simonson did the cover. [1/25-2/15]

MARVEL TEAM-UP No. 129, May. "And Much To Ponder Before the Dawn.." is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Spidey and the Vision discover a band of free-thinking androids created by the Mad Thinker. Ed Hannigan and John Byrne did the cover. [1/25-2/15]

MASTER OF KUNG FU No. 124, May. "Retribution" is by Alan Zelenetz, William Johnson and Michael Mignola. Shang-Chi returns to the Tibetan monastery his father learned the mystic arts in. Johnson did the cover. [1/25-2/15]

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THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 5, May. It's Hangman through the Juggernaut with art by John Byrne, Bill Sienkiewicz and Bob Layton, among many others. Ed Hannigan and Joe Rubinstein did the cover. [1/25-2/15]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 78, May. "The Long Goodbye" is by Bill Mantlo, Al Milgrom and Jim Mooney. The preliminaries for next issue's Spider-Man-Dr. Octopus battle are set up.

and Klaus Janson. Heather gets drunk and lets DD's i.d. slip to a person who proceeds to blackmail Matt. Janson did the cover. [2/1-2/22]

MARVEL TWO-IN-ONE No. 100, June. The final issue's story is "After math" by John Byrne, Ron Wilson, Frank Giacoia and Kevin Dzuban. This is a double-sized issue featuring the Thing and Ben Grimm of the parallel world. Title becomes THE THING next month. Wilson and Joe Sinnott did the cover. [2/1-2/22]

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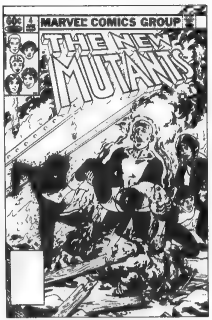
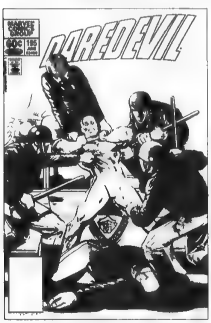


"Lifeline" is by Ann Nocenti, Brian Postman and Sam de la Rosa. Morgan Le Fey returns and the series is resolved as Spider-Woman career shuts down. A photo cover by Elliott R. Brown features art by Bob Larkin. [2/1-2/22]

THE AMAZING SPIDER-MAN No. 241, June. "In the Beginning" is by Roger Stern, John Romita Jr. and Frank Giacoia. The Vulture finally gets an origin, while Peter, Amy and Lance form a lover's triangle. Romita and Terry Austin did the cover. [2/8-3/1]



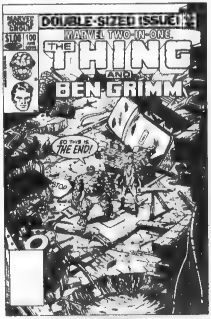
Milgrom did the cover. [1/25-2/15]

STAR WARS No. 71, May. "Return to Stenos" is by Mary Jo Duffy, Ron Frenz and Tom Palmer. Luke and Lando search for the bounty hunters who worked with Boba Fett. Frenz and Palmer did the cover. [1/25-2/15]

DAREDEVIL No. 195, June. "Betrayal" is by Alan Brennert, Denny O'Neil

THE NEW MUTANTS No. 4, June. "Who's Scaring Stevie?" is by Chris Claremont, Sal Buscema and Bob McLeod. A teen-ager gets threatening phone calls, and the New Mutants help. McLeod did the cover. [2/1-2/22]

SPIDER-WOMAN No. 50, June. Another final, double-sized issue.



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CAPTAIN AMERICA No. 282, June. "On Your Belly You Shall Crawl" is by J. Marc De Matteis, Mike Zeck and John Beatty. The Viper wants to wipe everything out twice over with the Black Plague, and a SHIELD agent and the new Nomad have to save Cap before that. Zeck and Beatty did the cover. [2/8-3/1]

DOCTOR STRANGE No. 59, June. "Children of the Night" is by Roger Stern, Dan Green and Terry Austin. Hannibal King and Strange must try to

stop the resurrection of Dracula. Green and Austin did the cover. [2/8-3/1]

THE FURTHER ADVENTURES OF INDIANA JONES No. 6, June. "Club Nightmare" is by David Michelinie, Howard Chaykin and Terry Austin. Marion's club turns into something she never bargained for. Chaykin and Austin did the cover. [2/8-3/1]

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GHOST RIDER No. 81, June. The month's third final issue features "The End of the Ghost Rider" by J. Marc De Matteis, Bob Budiansky and Kevin Dzuban. Johnny Blaze and his alter ego have their final confrontation, with Centurious along for the ride. This resolves the Ghost Rider character for all time. Budiansky and Dave Simons did the cover. [2/8-3/1]

THE SAVAGE SWORD OF CONAN No. 88, June. "Isle of the Hunter" is by Michael Fleisher, John Buscema and Rudy Nebres. It's be killed or accompany two women on a quest. Also: "The Dark Stranger" by Alan Zelenetz, and Pablo Marcos. [2/8-3/1]

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THOR No. 332, June. "Blood of a Goddess" is by Alan Zelenetz, Don Perlin and Vince Colletta. Don Blake is accused of murdering Jane Foster, while Dracula stalks Chicago. Bill Sienkiewicz did the cover. [2/8-3/1]

U.S. 1 No. 2, June. "After Midnight" is by Al Milgrom, Herb Trimpe and Mike Esposito. Once more, U.S. Archer takes on the Highwayman. Bill Sienkiewicz did the cover. [2/8-3/1]

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THE AVENGERS No. 232, June. "And Now...Starfox" is by Roger Stern, Al Milgrom and Joe Sinnott. The Avengers battle the Plant Man with new member Starfox (formerly Eros) at their side. Milgrom and Sinnott did the cover. [2/15-3/8]

BLIP No.3, June. $1.00. [2/15-3/8]

CONAN THE BARBARIAN No. 147, June. "Tower of Mitra" is by Bruce Jones, John Buscema and Ernie Chan. A princess wants to build a temple which will reach the sky. Buscema did the cover. [2/15-3/8]

G.I. JOE No. 12, June. "Three Strikes For Snakeyes" is by Larry Hama, Mike Vosburg and Jon D'Agostino. Snakeyes is in trouble in San Francisco care of Hydra. Vosburg and D'Agostino did the cover. [2/15-3/8]

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THE INCREDIBLE HULK No. 284, June. "Time Lost" is by Bill Mantlo, Sal Buscema and Joe Sinnott. The Avengers aid the Hulk in his search through time for the Leader. Al Milgrom and Sinnott did the cover. [2/15-3/8]

MARVEL AGE No. 3, June. An interview with Butch Guice; Roger Stern on "Stories I'd Rather Not Write"; an article on DREADSTAR, COYOTE and the Epic line. Guice did the cover. [2/15-3/8]

MARVEL TALES STARRING SPIDER-MAN No. 152, June. Reprinting "The Green Goblin" from AMAZING SPIDER-MAN #14 by Stan Lee and Steve Ditko. Ditko

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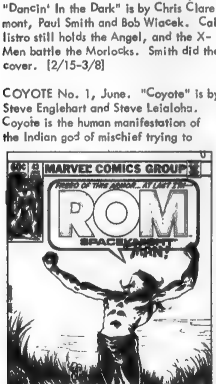
did the cover. [2/15-3/8]

POWER MAN AND IRON FIST No. 94, June. "Heart of Glass" is by Kurt Busiek and Ernie Chan. Chemistro holds the key to returning Power Man and Iron Fist from their glassy state. Chan did the cover. [2/15-3/8]

ROM No. 43, June. "Rom: Space Man" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Rom's human, but discovers rapid mortality--and must withstand the return of his old love Starshine. Akin and Garvey did the cover. [2/15-3/8]

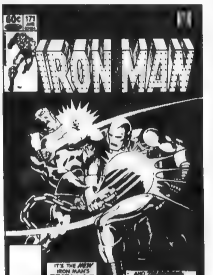
THE UNCANNY X-MEN No. 170, June. "Dancin' In the Dark" is by Chris Claremont, Paul Smith and Bob Wiacek. Callistro still holds the Angel, and the X-Men battle the Morlocks. Smith did the cover. [2/15-3/8]

COYOTE No. 1, June. "Coyote" is by Steve Englehart and Steve Leialoha. Coyote is the human manifestation of the Indian god of mischief trying to get along in today's world. Leialoha did the cover. [2/22-3/15]



THE DEFENDERS No. 120, June. "Retreat" is by J. Marc De Matteis, Don Perlin and Diverse Hands. Son of Satan goes back to the monastery of his youth where he meets the Miracle Man. [2/22-3/15]

FANTASTIC FOUR No. 255, June. Another issue by John Byrne. The FF attempt to return from the Negative Zone after the battle with the deadly Brotherhood of Mantracora. Byrne did the cover. [2/22-3/15]



IRON MAN No. 171, June. "Ball and Chain" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Jim Rhodes begins to enjoy being Iron Man, while Tony sinks ever deeper into his glass. McDonnell and Mitchell did the cover. [2/22-3/15]

MARVEL TEAM-UP No. 130, June. "'Till Death Do Us Part" is by J. Marc De Matteis, Sal Buscema and Mike Esposito. The Scarlet Witch teams up with Spider-Man to rescue the Vision, whose mind is being destroyed by Necrodamus, while retiring Bugle reporter Paunchilite wants to go out with a bang by exposing Spidey's secret i.d. John Romita Jr. and Terry Austin did the cover. [2/22-3/15]

MASTER OF KUNG FU No. 125, June. The last of the quartet of 48-page last issues, this issue features "Atonement" by Alan Zelenetz, William Johnson and Michael Mignola. Shang-Chi returns to Honan and faces the Noh-Master. Ron Wilson and Mignola did the cover. [2/22-3/15]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 6, June. Kang through Man-Bull are illustrated

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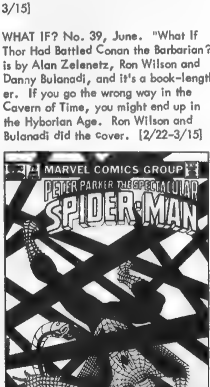
by many including John Byrne and Paul Smith. Ed Hannigan and Joe Rubinstein did the cover. [2/22-3/15]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 79, June. "The Final Battle" is by Bill Mantlo, Al Milgrom and Jim Mooney. The fight with Doc Ock is over the Black Cat--and the Punisher's on deck. Milgrom did the cover. [2/22-3/15]

STAR WARS No. 72, June. "Fool's Bounty" is by Mary Jo Duffy, Ron Frenz and Tom Palmer. Will Luke and Lando end up on ice as popsicles courtesy of the bounty hunters who froze Han? Frenz and Palmer did the cover. [2/22-3/15]

WHAT IF? No. 39, June. "What If Thor Had Battled Conan the Barbarian?" is by Alan Zelenetz, Ron Wilson and Danny Bulanadi, and it's a book-length-er. If you go the wrong way in the Cavern of Time, you might end up in the Hyborian Age. Ron Wilson and Bulanadi did the cover. [2/22-3/15]



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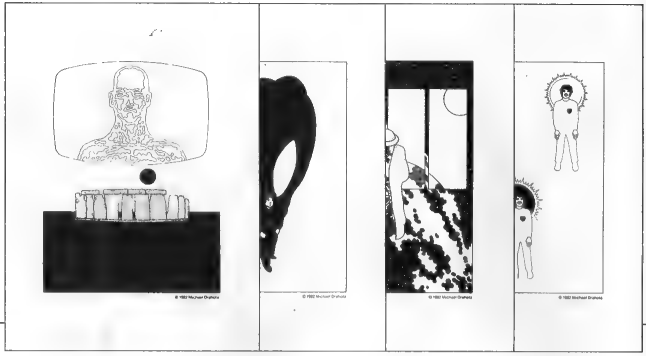
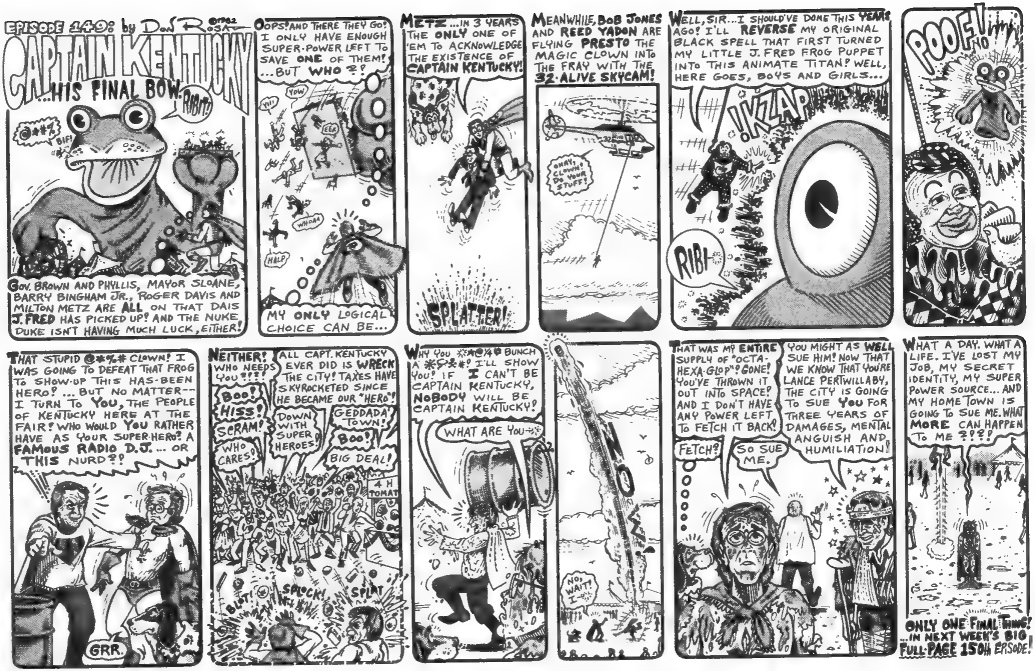


ONE STEP BEYOND...

A NEW PORTFOLIO OF ORIGINAL ARTWORK... 12 UNIQUE VIEWS OF MAN AND HIS WORLD. ALL BLACK AND WHITE ART, 9" x 12". A SIGNED AND NUMBERED LIMITED EDITION WITH AN ILLUSTRATED ENVELOPE. PRICE IS $18.00 PLUS $1.50 FOR POSTAGE AND HANDLING. CANADIAN AND OVERSEAS ORDERS ADD $2.00. SEND TO: MICHAEL DRAHOTA, 3656 N. HAMILTON/1R, CHICAGO, IL 60618. DO NOT SEND CASH. ALLOW 4 WEEKS FOR DELIVERY.


EPISODE 149: by Don Rosa ©1982
CAPTAIN KENTUCKY
...HIS FINAL BOW
RIBIT!
@*#%! BIFF!
GOV. BROWN AND PHYLLIS, MAYOR SLOANE, BARRY BINGHAM JR., ROGER DAVIS AND MILTON METZ ARE ALL ON THAT J. FRED HAS PICKED UP! AND THE NUKE DUKE ISN'T HAVING MUCH LUCK, EITHER!
OOPS! AND THERE THEY GO! I ONLY HAVE ENOUGH SUPER-POWER LEFT TO SAVE ONE OF THEM! ...BUT WHO?!
YOU
ME!
HELP!
MY ONLY LOGICAL CHOICE CAN BE...
METZ ...IN 3 YEARS THE ONLY ONE OF 'EM TO ACKNOWLEDGE THE EXISTENCE OF CAPTAIN KENTUCKY!
SPLAT!
MEANWHILE, BOB JONES AND REED YADON ARE FLYING PRESTO THE MAGIC CLOWN INTO THE FRAY WITH THE 32-ALIVE SKYCAM!
AWRK! CLOWN GOT A FISH 2 FUFF!
WELL, SIR... I SHOULD'VE DONE THIS YEARS AGO! I'LL REVERSE MY ORIGINAL BLACK SPELL THAT FIRST TURNED MY LITTLE J. FRED FROG PUPPET INTO THIS ANIMATE TITAN? WELL, HERE GOES, BOYS AND GIRLS...
IKZAP
RIBI
POOF!
HO
THAT STUPID @*%*# CLOWN! I WAS GOING TO DEFEAT THAT FROG TO SHOW UP THIS HAS-BEEN HERO? ... BUT NO MATTER— I TURN TO YOU, THE PEOPLE OF KENTUCKY HERE AT THE FAIR! WHO WOULD YOU RATHER HAVE AS YOUR SUPER-HERO? A FAMOUS RADIO D.J. ... OR THIS NURD?!
GRR
NEITHER! WHO NEEDS YOU?!!
ALL CAPT. KENTUCKY EVER DID IS WRECK THE CITY! TAXES HAVE SKYROCKETED SINCE HE BECAME OUR "HERO"!
BOO! HISS! SCRAM! WHO CARES?
DOWN WITH SUPER HEROES!
GEDDADA TOWN!
BOO!
BIG DEAL!
4-H TOMATO
SPLAT!
SPLINT
WHY YOU @*%*# BUNCH OF A*%$*#! I'LL SHOW YOU! IF I CAN'T BE CAPTAIN KENTUCKY, NOBODY WILL BE CAPTAIN KENTUCKY!
WHAT ARE YOU-?
NO WAIT!
THAT WAS MY ENTIRE SUPPLY OF "OCTA-HEXA-GLOP"! GONE! YOU'VE THROWN IT OUT INTO SPACE! AND I DON'T HAVE ANY POWER LEFT TO FETCH IT BACK!
FETCH!
SO SUE ME.
YOU MIGHT AS WELL SUE HIM! NOW THAT WE KNOW THAT YOU'RE LANCE PERTWILLABY, THE CITY IS GOING TO SUE YOU FOR THREE YEARS OF DAMAGES, MENTAL ANGUISH AND HUMILIATION!
WHAT A DAY. WHAT A LIFE. I'VE LOST MY JOB, MY SECRET IDENTITY, MY SUPER POWER SOURCE... AND MY HOME TOWN IS GOING TO SUE ME. WHAT MORE CAN HAPPEN TO ME ???!
ONLY ONE FINAL THING! ...IN NEXT WEEK'S BIG FULL-PAGE 150th EPISODE!

let's move on to these more traditional and vastly more interesting ones.

(...Think of it, though...out of a $1.00 box of coverless comics...sigh...) Ahem.

Re: appearance of comic-book professionals in comic books.

Lists have come in from NUMEROUS readers, including John Wells, Gary De Jong, Kevin Brown, Mark Waid, Mark Rake, John Nichols, Gene Kehoe, and Paul Zuckerman. And even though I've given fandom the impression that I have total recall, 'tain't so, and there may be some repeats herein from previous l.c.s

ACTION #479 (cover): Julius Schwartz, Rich Buckler
AQUAMAN #51: Steve Skeates, Jim Aparo
BATMAN FAMILY #12: Schwartz, Terry Austin, Marshall Rogers
DC SPECIAL #5: Joe Kubert
DETECTIVE #343: John Broome
#453: Schwartz
#465: A comic con
#466: Bob Rozakis
FREEDOM FIGHTERS #9: Len Wein, Marv Wolfman, Archie Goodwin, Roy Thomas
GREEN LANTERN #45: Gil Kane
JUSTICE LEAGUE #103: Len and Glynis Wein, Steve Englehart, Gerry Conway
MYSTERY IN SPACE #69,74,77 and 83: Schwartz
STRANGE ADVENTURES #140: Gardner Fox, Schwartz, Sid Greene, Ed Eisenberg
#67, 109, 113 and 136: Schwartz
#113: Fox
[Note: Artist Sid Greene would systematically include a caricature of his editor in most of the mystery/space stories of this period.]
WARLORD #35: Mike Grell, Jack Harris, Joe Orlando
WONDER WOMAN #203: Carmine Infantino
#286: Janette Kahn, Len Wein
AMAZING SPIDER-MAN ANNUAL #1: Lee and Ditko
#5: Lee, Larry Lieber, John Romita, Roy Thomas
DOCTOR STRANGE #55: Lee and Ditko
FANTASTIC FOUR #191: David Kraft
#238: John Byrne (cover)
IRON FIST #15: Chris and Bonnie Claremont, Dave and Paty Cockrum, Byrne
STRANGE TALES #181: Wein, Romita, Thomas, others
MARVEL TWO-IN-ONE #60: Mark Gruenwald, Ralph Macchio, George Perez
HOMER THE HAPPY GHOST ('69): Stan Lee, Dan DeCarlo
HOWARD THE DUCK #16: Steve Gerber
STRANGE SPORTS STORIES #2: Schwartz
BATMAN #237: Denny O'Neil, Bemi Wrightson, Alan Weiss, Alan Brennert, Gerry Conway
LIMITED COLLECTORS EDITION #C55:

Paul Levitz, Mike Grell
THOR #207: Rutland Halloween
SGT. FURY #100: Lee, Dick Ayers, Gary Friedrich, Martin Goodman
CONAN THE BARBARIAN #12: Gil Kane, Roy Thomas
TOWER OF SHADOWS #5: Barry Smith
#6: Gene Colan
MARVEL PREMIERE #24: Chris Claremont
MASTER OF KUNG FU #17: Jim Starlin, Al Milgrom, Steve Englehart
IRON MAN #93: Tony Mortellaro, Stu Schwartzberg, Len Wein
SPECTACULAR SPIDER-MAN #72: Frank Miller
THE FLASH #268: A comic con
WHAT IF? #19: Lee and Kirby
#8: Roy Thomas
#34: Assorted
AMAZING SPIDER-MAN #186: Janette Kahn (asking if her comic-book company could publish a Spider-Man comic)
DAREDEVIL #29: Stan Lee
HOUSE OF MYSTERY #180: Gil Kane, Joe Orlando
WEIRD SCIENCE #22: Wally Wood
NOT BRAND ECCH #7: Mort Weisinger, E. Nelson Bridwell
INFERIOR FIVE #6: Jack Miller, Bridwell, Mike Sekowsky, Carmine Infantino, Sol Harrison, Jack Adler, Mike Esposito, Ira Schnapp, others
THE SPIRIT #4 (Fiction House): Will Eisner and Jules Feiffer (reprint of 1/13/52)

Re: comics which carried letters-to-the-editor by future pros...mah fren' Beppe Sabatini remarks that if we just hunted down lettercols with missives from Marty Pasko, Bob Rozakis, Guy Lillian, Irene Vartanoff, Tamsyn O'Flynn or Dean Mullaney, we're already tawkin' like 500-600 letters. Then, if we include "semi-pros" like Jay Zilber, Al Schroeder, Liz Smith, Kurt Busiek, and this Sabatini guy, we're into the thousands. I should mention that Craig Smith sent a nice list of over SIXTY such examples, and...get THIS...it ONLY covered DAREDEVIL comics!!! Mark Waid says it would be easier for me to try to list Green Arrow's gadget arrows. That answers THAT!

A list of Green Arrow's arrows follows...

[ED NOTE: Part of the complication with listing former fans-turned-pro's letters is that frequently the names were garbled when transcribed. Marv Wolfman became Martin Wolfman; Keith Giffen became Keith Griffen; and I'm still not sure if Mike Flesher and Mike Fleisher are the same person. MT]

Re: Green Arrow's arrows. Some yoyo wanted a list of G.A.'s gadget arrows, but you didn't really think I'd print one, did you?

Well, I am. John Wells (who I can only guess is a shut-in or sump'n) not only looked up some of 'em (probably not all--the strip ran for 25 years!) but arranged them alphabetically and sent me this list of Green Arrow's not-necessarily-green arrows:

Acid, Balloon, Bolo, Boomerang, Boxing Glove, Cable, Clamp, Cocoon, Concussion, Drill, Eight-Ball, Electric, Expanding Clamp, Exploding, Extinguisher, Fan, Firecracker, Flare, Fountain Pen, Glider, Grease, Grenade, Handcuff, Heli-Spotter, Incendiary Jet, Knockout Gas, Lasso, Magnet, Needle, Net,

Parachute, Photo, Pin-Wheel, Plastic Net, Plastic-Yeast, Radar, Radio Transmitter, Retractable Rope, Ricochet, Rope and Pully, Rubber Stamp, Satellite, Siren, Smokescreen, Sonic, Stun, Suction Cup, Super-Boomerang, Tear Gas, Torch, Tri-Clamp, and Trip Wire.

I can only wonder how many years G.A. had to carry that eight-ball arrow around before he had a need for it... The interior of the man's quiver could only have existed in the 4th dimension.

On the subject of Green Arrow, I had also been asked to relate the original origin of G.A. (and Speedy); C. Frank Hart says the story, originally printed in March '43 in MORE FUN COMICS #89, was reprinted in 1976's SECRET ORIGINS OF DC SUPER-HEROES hard-back...and it went...something... like...this (no singing!!!): Oliver Queen, the world's foremost expert on Indian lore, has his fabulous native-American-artifact collection housed in a museum where it is destroyed by thugs. To rebuild his collection, he decides to journey to the remote "Lost Mesa" and is followed by MORE thugs when he does so (apparently, in 1943 "thugs" are as plentiful as "punks" are in '83). However, even as we speak, Roy Harper and his Indian servant, old Quoag, are marooned on "Lost Mesa" where their plane crashed YEARS earlier (Roy's father perished in the wreck). Queen finds Roy and Quag and the thugs attack the lot, assuming them to be in search of a legendary gold mine. After some mucking about, during which Quoag buys it, Oliver and Roy change to camouflaged green outfits and retaliate against the thugs with their archery skills. During the battle, the thugs' remarks about the "speedy" kid and the guy's "green arrows" suggest alter-ego names for the two. And the story ends with the expected death of thugs, discovery of gold mine (which is the source of Queen's riches) and the stock vow to battle the forces of ee-vil.

The other Green Arrow origins, previously mentioned, were by Jack Kirby in ADVENTURE #256 (reprinted in WORLD'S FINEST #187, that SECRET ORIGINS hardback mentioned above, and DC SPECIAL BLUE-RIBBON DIGEST #9. This story was revised by Denny O'Neil and Mike Grell in DC SUPER-STARS #17 (reprinted in DC SPECIAL BLUE-RIBBON DIGEST #23). Speedy's new origin was introduced by Lee Elias in ADVENTURE #262 (reprinted in WORLD'S FINEST #188 and DC SPECIAL BLUE-RIBBON DIGEST #9). These origins were related in text in SECRET ORIGINS ANNUAL #1 ('61).

Mark Waid adds that while G.A. has two origins, Speedy has THREE. An origin separate from the two we've mentioned was related in ADVENTURE #210.

Re: Artist indexes...

Here are a few additions to various artist indexes I've attempted as of late:

The latest Alex Toth art has recently turned up in ADVENTURE #495-497.

Gary Fox sends more Frank Miller entries:

WHAT IF? #28,34,35
FANTASTIC FOUR ROAST #1
INCREDIBLE HULK ANNUAL #11
MARVEL TEAM-UP #100
MARVEL PREVIEW #23
TOMB OF DRACULA #3 (Magazine)
BIZARRE ADVENTURES #28,31
UNKNOWN SOLDIER #219

John Wells has some Jim Aparo additions (still none of his Charlton work, though):

ALL-STAR WESTERN #5
BEST OF DC #9,26,30
DC SPECIAL BLUE-RIBBON DIGEST #23
DC SPECIAL SERIES #8
LEGION OF SUPER-HEROES #283
MYSTERY IN SPACE #111
PHANTOM STRANGER #7-26,33-41
TIME WARP #1
BATMAN #352
DETECTIVE #518-522
THE BRAVE AND THE BOLD #190-196

John Wells also answers my request for a Mike Grell index with the following:

ACTION #440-442,444-446,450-452, 456-458
ADVENTURE #435-437,440
ALL-STAR #58
ALL-NEW COLLECTORS' EDITION #C-55
AMAZING WORLD OF DC #5,9,12
BATMAN #287-290
BATMAN FAMILY #1
DC SPECIAL #17,20
DC SPECIAL BLUE-RIBBON DIGEST #8,10
DETECTIVE #445,455,463,464
FIRST ISSUE SPECIAL #8,11
FLASH #236-238,240-243
GREEN LANTERN #90-106,108-112
JUSTICE LEAGUE #117,122
KARATE KID #2-15
LIMITED COLLECTORS' EDITION #C-35, C-49
PHANTOM STRANGER #33
SUPERBOY #202-230
SUPERBOY AND THE LEGION OF SUPER-HEROES #231-237,240,246
WARLORD #1-present; ANNUAL #1
WEIRD WAR TALES #67
WONDER WOMAN #217
WORLD'S FINEST #255 (one figure) also:
STARSLAYER #1-present
JON SABLE, FREELANCE #1-present

I was waxing eloquent concerning the first SUPERMAN work by one of my favorites, Curt Swan. Paul Zuckerman mentions one I missed: Swan initiated the Superman-Batman team-up series in WORLD'S FINEST #71.

Re: Adam Strange appearances... I'd made a stab at an index to the appearances of Adam Strange which I suspected needed some more entries zeta-beamed in. Gary Fox and John Wells sent these additions:

ACTION #437 and 443
DC COMICS PRESENTS #3, 38 and 50 (pin-ups)
DC SPECIAL BLUE-RIBBON DIGEST #11,14
DC SUPER-STARS #2
WORLD'S FINEST COMICS #262,263
JUSTICE LEAGUE #17,24,96,100, 120,138,139,144,193
LIMITED COLLECTORS' EDITION C-48
THE FLASH #210 (cover)
AMAZING WORLD OF DC #8
MYSTERIES IN SPACE (DC sf comics hardback/paperback)

Re: Red Kryptonite...

I was unwilling to try to answer someone's request for a list of the appearances and effects of Red K (even though the stuff is one of my favorite silly comic-book devices). Lou Mougin can't be discouraged so easily. And he sent this list for starters:

ACTION #259,275,282,283,284, 286,287,290,291,293,296,303, 311,312,317,325,330
ADVENTURE #255 (1st appearance; 1958),298,315
LOIS LANE #29
SUPERBOY #85,91,111,131,142,146
SUPERMAN #128,139,144,146,154, 160,162,163,165,168,177,178
WORLD'S FINEST #115,140
JUSTICE LEAGUE #137 (last appearance, 1976)

Lou goes on to try to list some of the effects: makes hair and fingernails grow, gives telepathy, makes him a giant flying lizard (!), gives flame breath, makes wishes come true (how could it do THAT?) (Stupid question, huh?), makes him an infant, makes left side vulnerable, removes green K weakness but introduces others, splits him into Superman and Clark Kent, gives him ant's head (!), strips super-powers, makes him CRAZY, gives amnesia, makes face change color with moods, makes him speak in Kryptonese, makes him a giant, grows a third eye, hallucinates, gets fat, gets hungry, turns into giant ape, makes fists duplicate into disembodied threat, induces him to fight Captain Marvel...and that's only a BEGINNING. Now, who SAYS comics aren't great literature?!

Re: The Aunt May and Uncle Ben story in STRANGE TALES #97...

Several people wrote in that this story by Lee and Ditko (of two characters that preceded Peter Parker's Aunt May and Uncle Ben) was reprinted in MARVEL TALES #83. In that issue, the editor says "the resemblance is startling" ...but as I said before in trying to dispel this rumor, the resemblance is NON-EXISTANT, "Uncle Ben" is thin, has a

moustache, both are younger...no similarities except by name.

Oh yes, we also found a better reprint of that classic "Death of Superman" tale from SUPERMAN #149, much better than in that recent digest. It was in SUPERMAN #193 (but I s'pose that would be almost as hard to find nowadays as #149?).

Re: The first letter columns to appear in comics...

Actually, I gave a pretty decent answer to this one, thank-you-very-much. The first readers' letters to funny books were in Fiction House's PLANET COMICS, with the EC letter pages getting honorable mention. But Paul Zuckerman writes in to opine that the questioner was probably looking for the first DC or Marvel letters page of the "modern" age (I refuse to call it "silver"), and he's probably right. Paul writes us a short essay on the topic: DC's first lettercols appeared in Julie Schwartz's titles WESTERN COMICS and ALL-STAR WESTERN ("The Hitching Post"), "Spotlight on Science" was in STRANGE ADVENTURES and "Wonders of Space" in MYSTERY IN SPACE; however, like Bob Kanigher's lettercols in the DC war titles, these columns dealt with questions concerning the comics' subject matter, not fictional contents (and didn't necessarily have to contain bonafide letters from readers). In other words, "The Hitching Post" dealt with information concerning the old west. (A column answering readers' questions on a certain topic--how BORING, huh?) The first, true-blue, technicolor letter column was "The Metropolis Mailbag" by Mort Weisinger, debuting in SUPERMAN #124 (9/58), followed by similar columns in ACTION #245, JIMMY OLSEN #32 and SUPERBOY #68. Jack Schiff began a lettercol in BATMAN #125 (8/59) but NOT in his other Batitles, DETECTIVE and WORLD'S FINEST, which didn't get columns until 1964 when Schwartz and Weisinger took them over. (In fact, Schiff's only other lettercol in any of his books appeared in the BATMAN ANNUAL up to his retirement in 1967. MT) Schwartz began "real" lettercols in FLASH #112 (4-5/60) and BRAVE AND THE BOLD #30 (6-7/60). Letters began in SHOWCASE around #35, so subsequent super-hero SHOWCASE spin-offs had lettercols in their earliest issues. Letters began in STRANGE ADVENTURES #139 (4/62) and in MYSTERY IN SPACE circa #67. And WONDER WOMAN received a letter page around that time. Around 1964 letter pages became very common in all titles.

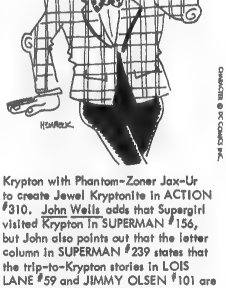
Paul didn't send in any data on the first Marvel lettercols, but I recall that the first "Fantastic Four Fan Page" began in #3, March 1962, with AMAZING ADULT FANTASY adding one with #12 (May '62, which was a month later despite the weird disparity Marvel used to have with their cover dates). In other words, Marvels, per se, have always had lettercols.

Re: Other future DC heroes whom Superman met in his youth...

I was asked about this and we came up with a few stories printed in the late '50s/early '60s showing Superboy meeting people like Bruce Wayne or such. Later today we can wrestle with the fact that currently SUPERBOY stories are supposed to be taking place in 1969 even though THESE stories from around 1960 are supposed to be happening in the '30s or '40s, coupled with the fact that in a 1963 JIMMY OLSEN comic, Superman celebrated 25 years since he arrived in Metropolis as an adult, which should place Superboy tales around 1925 --and, well, you see why continuity-freaks have such a high insanity rate.

Actually, these additions from John Wells are more recent tales. In ADVENTURE #453 Superboy met Batgirl, in NEW ADVENTURES OF SUPERBOY #13 he met Green Lantern, in NAOS #14 it was Zatara, and in #1 he met Ace Morgan (Challengers of the Unknown).

Re: Superman-Family members who have made the obligatory time-trip back to pre-destruction Krypton. Mark Wald says he made a slight drastic fu-bar in a previous I.C. in that Superman did NOT accompany Jimmy to Krypton in J.O. #121, but Superman did go to



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Krypton with Phantom-Zoner Jax-Ur to create Jewel Kryptonite in ACTION #310. John Wells adds that Supergirl visited Krypton in SUPERMAN #156, but John also points out that the letter column in SUPERMAN #239 states that the trip-to-Krypton stories in LOIS LANE #59 and JIMMY OLSEN #101 are NO LONGER VALID. Gain a few, lose a few, and the continuity beat goes on...

Re: British super-heroes...

I'd been asked about, more specifically, super-heroes in AMERICAN comics who are depicted as being British. Lou Mougin reminds me that away back in Lev Gleason's DAREDEVIL #2-11 (1941-42) there was one such chap, name of "London."

Re: The name of Packy McCloud's horse...

I expressed customary ignorance as to the mere IDENTITY of one Packy McCloud, but he was apparently a supporting character in STRAIGHT ARROW, a comic I don't collect. Joe Wehrle sent in a xerox showing Packy and his hoss "Paint" in rootin'-tootin' action.

Re: The connection between Marvel's characters the Collector and the Grandmaster.

I was asked where this relationship had been alluded to, which severely taxed my QUITE limited knowledge of the fine details of the modern Marvel Universe. But Beppe Sabatini and Mark Rake both tell us that the connection was first strongly suggested in AVENGERS #174, mentioned again in WHAT IF? #32 and confirmed in CONTEST OF CHAMPIONS #1. Beppe and Mark also both found mention of Magneto's real name, which I was asked about... he was called "Magnus" in X-MEN #141.

Re: Newspaper strips...

I'd been asked about dates for the various artists on the FLASH GORDON strip; Rick Norwood sends this: Alex Raymond did the Sundays until 4/30/44, Austin Briggs from 5/7/44 to 7/25/48, Mac Raboy from 8/1/48 to 12/17/67, and Dan Barry has done it since that time, with Bob Fujitani's signature currently on the art. Other ghosts for Barry over the years have included Frank Frazetta, Murphy Anderson, Harry Harrison, and perhaps Curt Swan, Carmine Infantino and Wally Wood. The GORDON daily strip began on 5/27/40 by Austin Briggs but was suspended on 6/3/44; it was resumed on 11/19/51 by Dan Barry.

Ken Barker sent me some notes from his vast newspaper strip files: "Kid" in KING OF THE ROYAL MOUNTED (about whom I was queried) was in that strip from its inception on 2/17/35 as the newphew of Trapper Dan, and revealed as the brother of Betty Drake on 5/12/35. His first name was never given. And Ken verifies that the RUSTY RILEY date of Sunday 6/27/48 IS incorrect, one of many provided by King Features and used by Maurice Horn in his books without proper verification. But Ken does NOT have the actual dates.

Re: Disney character cross-overs in Carl Barks comics.

I tried to name the precious few examples of this phenomenon that Unca Carl preformed...Beppe Sabatini came up with an appearance of Morty and Ferdy (Mickey's nephews, y'know) in

the GYRO GEARLOOSE story in UNCLE SCROOGE #13. And Beppo believes that the cat from CINDERELLA, Lucifer, appeared in WDC&S #230; I checked and he doesn't show up in THAT particular issue.

Well, that should do it. Good night folks, and drive safely, and remember that that address again is:

INFORMATION CENTER
c/o DON ROSA
1603 Woodluck Avenue
Louisville, KY 40205

and be sure to use the "INFO CENTER" title, 'cause I'm now also doing a similar column for the new COMICS BUYER'S GUIDE. Be seeing you...

DC Coming Attractions

ADVENTURE COMICS No. 499, May. The Legion of Super-Heroes reprints are "The Fantastic Spy" by Jerry Siegel and John Forte from ADVENTURE #303 and "The Stolen Super-Powers" by Siegel and Forte from ADVENTURE #304; Plastic Man stars in an untitled story from ADVENTURE #468 by Len Wein, Joe Staton and Bob Smith; Aquaman stars in "A Kingdom to Rebuild" by Steve Skeates and Jim Aparo from AQUAMAN #48; Captain Marvel stars in "Captain Marvel and the Talking Tiger" by Otto Binder and C.C. Beck from CAPTAIN MARVEL ADVENTURES #79, and "The Man in the Moon" from #143 by Binder and Kurt Schaffenberger; the Sandman and Sandy star in "Villain From Valhalla" from ADVENTURE #75 by Joe Simon and Jack Kirby; and the Spectre stars in "Pilgrims of Peril" by Gardner Fox, Jerry Grandenetti and Murphy Anderson, from THE SPECTRE #7. Front cover is by Gil Kane, back by Paris Cullins and Frank Giacoia. [1/11-2/3]

AMETHYST, PRINCESS OF GEMWORLD No. 1, May. Amy Winston, thirteen

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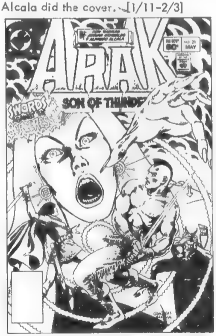
years old, is spirited from the real world into one of ogres, dragons, demons and castles to find herself the kingdom's ruler, Amethyst, Princess of You-Know-Where. "The Birthright" is by Dan Mishkin, Gary Cohn and Ernie Colon. Colon did the cover. This is a twelve-issue maxi-series for general release. [1/11-2/3]

ARAK/SON OF THUNDER No. 21, May. "At Last--Albracca" is by Roy Thomas, Adrian Gonzales and Alfredo Alcala. The journey to battle Angelica continues through White Cathay. Valda solos in "Revenge of the Merovingian" by Roy and Danette Thomas, Gonzales and Alcala. The search for the person who desires the end of Carolus Magnus is concluded. Gonzales and Alcala did the cover. [1/11-2/3]



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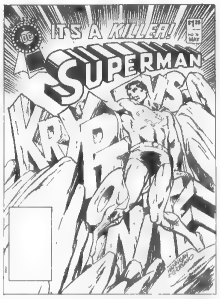
THE BEST OF DC No. 36, May. This issue's star is Superman and the theme is kryptonite, and the stories are: "The Curse of Kryptonite" by Otto Binder and Al Plastino from SUPERMAN #130; "The Greatest Pitcher in the World" by Wayne Boring and Stan Kaye from SUPERMAN #77; "The Untold Story of Red Kryptonite" by Binder, Curt Swan and John Forte from SUPERMAN #139; "The Invasion of the Bizarro World" by Jerry Siegel and Forte from ADVENTURE #290; "The Menace of Gold Kryptonite" by Binder and Al Plastino from SUPERMAN #179; "Superboy Visits the 50th Century" by Binder, Swan and Forte from ADVENTURE #279; "The Secret of Kryptonite Six" by Swan and Klein from ACTION #310; "The Super-Outlaw of Metropolis" by Wayne Boring and Stan Kaye from SUPERMAN #106; and "The Fury of the Kryptonian-Killer" by Jim Shooter, Swan and Klein from SUPERMAN #195. Ed Hannigan and Dick Giordano did the front cover, Howard Bender and Larry Mahlstedt did the back. [1/11-2/3]



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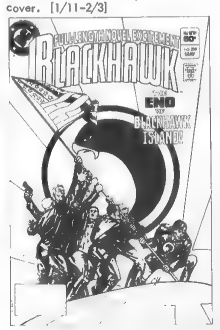
BLACKHAWK No. 258, May. "The Death of Blackhawk Island" is by Mark Evanier and Dan Spiegel. Investigating supply movements, the Blackhawks discover the Nazis plan to use an atomic device. Howard Chaykin did the cover. [1/11-2/3]



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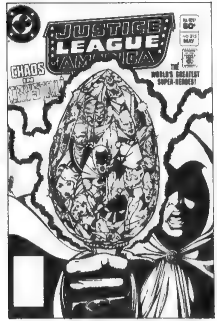
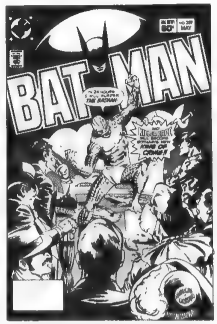


DC COMICS PRESENTS No. 57, May. "Days of Future Past" is by Dan Mishkin, Gary Cohn, Alex Saviuk and Frank McLaughlin. Superman discovers himself in the "future" world of the Atomic Knights--and discovers the rampant unbelievable "facts" of the team's existence. Saviuk and Dick Giordano did the cover. [1/11-2/3]

JUSTICE LEAGUE OF AMERICA No. 214, May. "Into the Microcosmos Part 2: The Siren Sisterhood" is by Gerry Conway, Dan Heck and Romeo Tanghal. In the sub-atomic world, the JLA has lost its collective memory and the Atom is a giant. Enter the mysterious Siren Sisterhood. George Perez did the cover. [1/11-2/3]

WONDER WOMAN No. 303, May. "Mystery of the Magnetic Menace" is by Dan Mishkin, Gene Colan and Frank McLaughlin. Tests for a new navigational system are interrupted by the magnetic menace of Dr. Polaris. The Huntress appears in "Undertaking" by Joey Cavalieri, Mike DeCarlo and Tony DeZuniga. Helena discovers the secret behind the death of Pat Pending. Gil Kane did the cover. [1/11-2/3]

BATMAN No. 359, May. "Hunt" is by Gerry Conway, Dan Jurgens and Dick Giordano. Killer Croc gathers together all of Batman's arch-foes to determine the true king of crime for Gotham City. Ed Hannigan and Giordano did the cover. [1/18-2/10]



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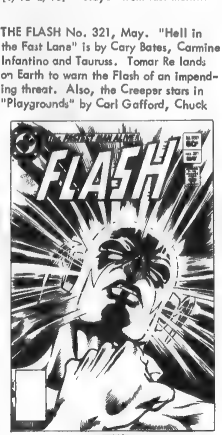
CAMELOT 3000 No. 5, May. "The Tale of Morgan LeFay" is by Mike Barr, Brian Bolland and Bruce Patterson. The Knights of New Camelot are introduced as secrets of Arthur's greatest foe are revealed. Bolland did the cover. [1/18-2/10] Delayed from last month.

THE FLASH No. 321, May. "Hell in the Fast Lane" is by Cary Bates, Carmine Infantino and Tauruss. Tomar Re lands on Earth to warn the Flash of an impending threat. Also, the Creeper stars in "Playgrounds" by Carl Gafford, Chuck



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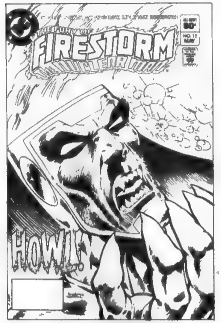


Patton and Mike DeCarlo. Infantino and Giordano did the cover. [1/18-2/10]

THE FURY OF FIRESTORM No. 12, May. "Howl" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. The two Hyenas leave Firestorm with a problem: he can't change back to his human form. Broderick and Dick Giordano did the cover. [1/18-2/10]

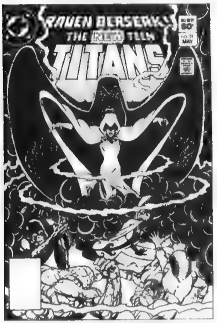
G.I. COMBAT No. 253, May. Haunted Tank stories include "The Secret Invader" and "A Gift of War" by Robert Kanigher and Sam Glanzman. Other stories include: "Dog Bait" by George Kashdan and Dick Ayers; "No Place For Mercy"

by Kashdan and Gerry Talaoc; "Winter Kill" by Evan Douglas and Angel Trinidad Jr.; plus the Mercenaries in "Front Row at an Execution" by Kanigher and Vic Catan Jr. Joe Kubert did the cover. [1/18-2/10]

THE NEW TEEN TITANS No. 31, May. "Inferno" is by Marv Wolfman, George Perez and Romeo Tanghal. To discover the secret behind Brother Blood, the

team visits Zandia. Perez did the cover. [1/18-2/10]

*THE OMEGA MEN No. 2, May. "The Sacred and the Profane" is by Roger Slifer, Keith Giffen and Mike DeCarlo. The origin of Broot is revealed, and nuclear holocaust provides a reason for a fight amongst the Omega Men. Giffen and DeCarlo did the cover. [1/18-2/10]



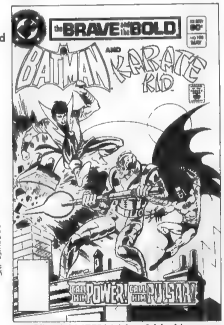
SAGA OF THE SWAMP THING No. 13, May. "Lambs to the Slaughter" is by Martin Pasko and Tom Yeates. The conclusion to the four-parter. The Phantom Stranger appears in "The Man Who Isn't There" by Nick Cuti and Fred Carrillo. Yeates did the cover. [1/18-2/10]

SUPERMAN No. 383, May. "Your World or Your Life" is by Cary Bates, Curt Swan and Dave Hunt. A city beneath Metropolis threatens the upper world, while Jimmy ditches his green jackets. Paris Cullins and Dick Giordano did the cover. [1/18-2/10]

THE BRAVE AND THE BOLD No. 198, May. "Terrorists of the Heart" is by

Mike Barr, Chuck Patton and Rick Hoberg. Batman teams up with the Karate Kid, who comes to the past to make a request of Iris Jacobs. Jim Aparo did the cover. [1/25-2/17]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 7, May. "This Meeting Will Come to Disorder" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Supergirl goes beneath Lake Michigan for the secret of Matrix-Prime. Also, Lois Lane stars in "Reflection of Murder" by Tamsyn O'Flynn, and Bob Oksner. Gil Kane did the cover. [1/25-2/17]

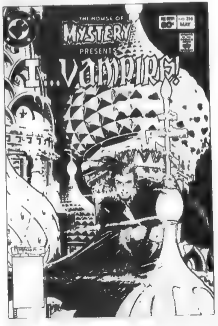


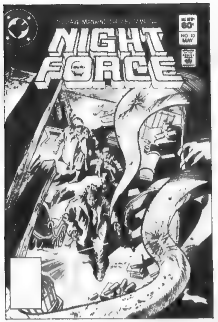
GREEN LANTERN No. 164, May. "Green Lantern the Barbarian" is by Mike Barr, Keith Pollard and Dan Adkins. GL undertakes swordfighting on a savage world. Also: two Tales of the Green Lantern Corps: "Apprentice" by Todd Klein, Chuck Patton and Steve Mitchell; and "Hero" by Klein, Dave Gibbons and Ernie Colon. Pollard did the cover. [1/25-2/17]

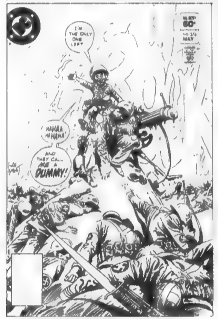
HOUSE OF MYSTERY No. 316, May. The I, VAMPIRE chapter is "Back in the U.S.S.R." by Dan Mishkin, Gary Cohn, Paris Cullins and Tom Sutton. Andrew Bennett is killed again--and resurrected again. Other stories are "The Pugilist" by Mishkin, George Tuska and John Celardo; and "Sting Out" by Robert L. Fleming and Trevor Von Eeden. Michael Kaluta did the cover. [3/25-2/17]

THE LEGION OF SUPER-HEROES No. 299, May. "A Ghost of a Chance" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. It's into a ghostly dimension for the present Invisible Kid looking for Wildfire--and he finds his predecessor, Lyle Norg, still alive. Giffen and Mahlstedt did the cover. [3/25-2/17]

THE NIGHT FORCE No. 10, May. "The Monster In Us" is by Marv Wolfman, Gene Colan and Bob Smith. Book two of the Night Force series comes to a conclusion. Colan and Smith did the cover. [3/25-2/17]







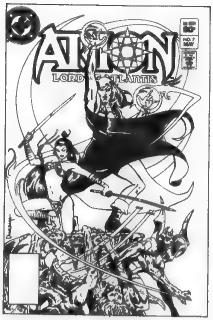
SGT. ROCK No. 376, May. "The Dummy, Part Two" is by Robert Kanigher and Frank Redondo. The dummy from a 1982 story reappears. Plus: "War Spoils" by Tim Truman; "The Marion County Rangers" by Bill Kelley and Tom Mandrake; "Bitter Enemy" by Kim DeMulder; and "For Caesar." Joe Kubert did the cover. [1/25-2/17]

WARLORD No. 69, May. "Backout" is by Mike Grell, Dan Jurgens and Mike DeCarlo. Plus, the Barren Earth saga continues with "Into the Lizard Camp" by Gary Cohn and Ron Randall. Grell did the cover. [1/25-2/17]

ACTION COMICS No. 543, May. "Within These Hands--Cower" is by Marv Wolfman, Gil Kane and Dave Hunt. Vandal Savage is slowly but surely turning the world against Superman. Kane did the cover. [2/1-2/24]

ALL-STAR SQUADRON No. 21, May. "A Tale of Three Citadels" is by Roy Thomas, Jerry Ordway and Mike Machlan. It's the All-Stars and the JSA vs. Deathbolt and Cyclotron, with Ultra just around the corner. Ordway did the cover. [2/1-2/24]

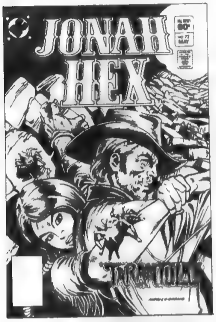
ARION, LORD OF ATLANTIS No. 7, May. "Citadel of Sorcery" is by Doug Moench and Jan Duursema. Duursema did the cover. [2/1-2/24]



CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 15, May. "Crisis on Earth-C Minus" is by E. Nelson Bridwell, Scott Shaw, Rick Hoberg and Carol Lay. It's the Zoo Crew and Just'a Lotta Animals vs. Digger O'Doom, Armordillo, Dr. Hoot and Amazoo. Shaw did the cover. [2/1-2/24]

DETECTIVE COMICS No. 526, May. Marking the 500th appearance of Batman in DETECTIVE is "All My Enemies Against Me" by Gerry Conway, Don Newton and Dick Giordano. Spurred by Killer Croc, Batman must take on the Joker, the Penguin, the Riddler, the Scarecrow and every other major foe currently on the loose, while Dick Grayson urges Batman to make Jason Todd the new Robin. 72 pages, $1.50. Newton and Giordano did the cover. [2/1-2/24]

GREEN ARROW No. 1, May. "All My Sins Remembered" is by Mike Barr, Trevor Von Eeden and Dick Giordano. In the first of a four-part mini-series, Oliver Queen is bequeathed the fortune of a female friend--but does the refound wealth mean happiness or the opposite? Von Eeden and Dick Giordano did the cover. [2/1-2/24]



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JONAH HEX No. 72, May. "The Wheelchair Bounty Hunter" is by Michael Fleisher, Jose Luis Garcia Lopez and Tony DeZuniga. Jonah's plight--to bring in the gang who broke both his legs. Ross Andru and Dick Giordano did the cover. [2/1-2/24]

THE NEW ADVENTURES OF SUPERBOY No. 41, May. "The Teen of Steel For Real" is by Paul Kupperberg, Kurt Schaffenberger and Joe Giella. After tossing away his uniform and career, Superboy literally becomes a Teen of Steel. The Dial "H" For Hero tale is "Shadow Play" by Nelson Bridwell, Bob Rozakis and Howard Bender. Gil Kane did the cover. [2/1-2/24]

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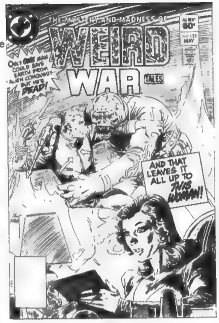

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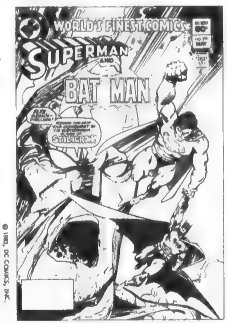
WEIRD WAR TALES No. 123, May. The penultimate issue features: "Captain Spaceman Will Be Waiting" by Dan Mishkin, Gary Cohn, Rich Buckler and Frank Giacoia (originally prepared for MYSTERY IN SPACE); "The Savage Gods Remain" by Robert Kanigher and Ric Estrada; and another episode of the Day After Doomsday, this one by Robin Snyder, Mike Bentley and Magpali. Also: "The Last Lesson" by Howard Post, Jerome Moore and Fred Carrillo. Joe Kubert did the cover. [2/1-2/24]



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WORLD'S FINEST COMICS No. 291, May. "The Subterranean Slaves of Stalagron" is by Doug Moench, Jerome Moore and an inker. Superman and Batman fight this big rock. Walt Simonson did the cover. [2/1-2/24]

*THE MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS No. 1, May. DC and Sea Gate Distributors have collaborated on this new monthly collection of art gems by famous and collectible artists beginning with this collection of stories by Frank Frazetta featuring the Shining Knight. This issue includes "The Duel of the Flying Knights" and four other Shining Knight tales. Baxter format, $1.50. Frazetta did the cover. [1/25-2/1]

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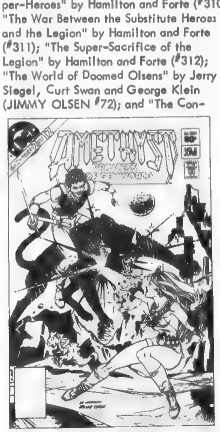
ADVENTURE COMICS No. 500, June. This is a special anniversary issue with 144 pages for $1.75, and it features ten LEGION OF SUPER-HEROES stories from ADVENTURE COMICS except as noted: "Secret of the Mystery Legionnaire" by Jerry Siegel and John Forte (#305); "The Legion of Substitute Heroes" by Edmond Hamilton and Forte (#306); "The Secret Power of the Mystery Super-Hero" by Hamilton and Forte (#307); "The Return of Lightning Lad" by Hamilton and Forte (#309); "The Legion of Super-Monsters" by Forte (#309); "Doom of the Super-Heroes" by Hamilton and Forte (#310); "The War Between the Substitute Heroes and the Legion" by Hamilton and Forte (#311); "The Super-Sacrifice of the Legion" by Hamilton and Forte (#312); "The World of Doomed Olsens" by Jerry Siegel, Curt Swan and George Klein (JIMMY OLSEN #72); and "The Con-



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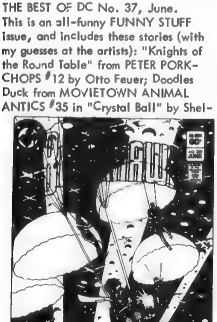
demned Legionnaires" by Hamilton and Forte (#313). There's also a three-page text history piece by Paul Levitz. The cover is by Keith Giffen and Larry Mahlstedt. [2/8-3/3]

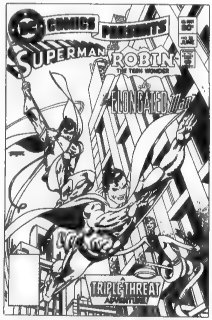
AMETHYST, PRINCESS OF GEMWORLD No. 2, June. "Cat and Mouse" is by Dan Mishkin, Gary Cohn, and Ernie Colon. Newly returned to Gemworld, Amethyst soon discovers herself in the grasp of the Red Prince, Camelian. Ed Hannigan and Colon did the cover. [2/8-3/3]

ARAK/SON OF THUNDER No. 22, June. "Like Lambs to the Slaughter" is by Roy and Danette Thomas, Adrian Gonzales and Alfredo Alcala. Haakon returns, but his behavior cannot be calculated. Gonzales and Alcala did the cover. [2/8-3/3]

THE BEST OF DC No. 37, June. This is an all-funny FUNNY STUFF issue, and includes these stories (with my guesses at the artists): "Knights of the Round Table" from PETER PORK-CHOPS #12 by Otto Feuer; Doodles Duck from MOVIETOWN ANIMAL ANTICS #35 in "Crystal Ball" by Shel-

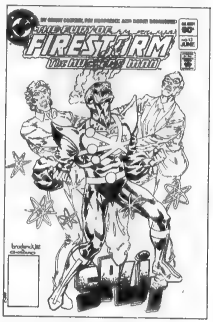


don Mayer; "Out to Launch" from THREE MOUSKETEERS #14 by Reuben Grossman; "Magic Mischief" from DO-DO AND THE FROG #81 by Feuer; Dizzy Dog in "Mad Hatter" from ANIMAL ANTICS #37 by Mayer; "The Hike" from RACCOON KIDS #56 by Feuer; Silly Dilly in "Ma Nature's" from THREE MOUSKETEERS #14 by Grossman; Stanley the Timid Scarecrow in "Fright-fully Yours" from PETER PANDA #2 by Grossman; Doodles Duck in "Airplane Pain" from COMIC CAVALCADE #62 by Mayer; "A Very Crooked Tale" from PETER PANDA #11 by Grossman; Nip and Chip



in "Batting Bed" from HOLLYWOOD FUNNY FOLKS #46 by Feuer; Nutsy Squirrel in "Eggheads" from FUNNY FOLKS #46 by Grossman; Bo Bunny in "Flyin' Fish" from COMIC CAVALCADE #63 by Mayer; Goofy Goose in "Land of Animathings" from the same issue by Grossman; "Balloon Baloney" from DODO AND THE FROG #81 by Feuer; Dizzy Dog in "Duel" from COMIC CAVALCADE #63 by Mayer; "Camp Cru-m-bee's Pet Dog...Spot" by Arnold Drake and Win Mortimer from STANLEY AND HIS MONSTER #110; and "Name Droppers" from THREE MOUSKETEERS #13 by Grossman. Sheldon Mayer did the cover. [2/8-3/3]

BLACKHAWK No. 259, June. "The Tomb of the Unknown Blackhawk" is by Mark Evanier and Dan Spiegle. Blackhawk and Stan clash as a nervous man attempts to join the team. Also, Chop Chop solos in "The Long Road Runs Both Ways" by Evanier and Bill Ziegler. Howard Chaykin did the cover. [2/8-3/3]



DC COMICS PRESENTS No. 58, June. "The Deadly Touch of the Intangibles" is by Mike Barr, Curt Swan and Dave Hunt. Superman teams up with Robin and the Elongated Man to battle crooks who are movie special effects experts. Gil Kane did the cover (completing the pattern of people with four-letter last names). [2/8-3/3]

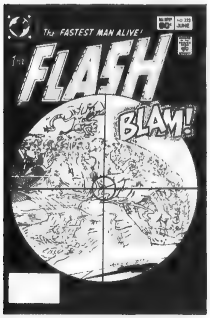
THE FURY OF FIRESTORM No. 13, June. "Search" is by Gerry Conway, Pat Broderick and Rodin Rodriguez.

Firestorm's troubles continue. Broderick and Dick Giordano did the cover. [2/8-3/3]

JUSTICE LEAGUE OF AMERICA No. 215, June. "The Monster Is Loose" is by Gerry Conway, Don Heck and Romeo Tanghal. In the microworld, the JLA must stop the rampaging monster called the Atom. George Perez did the cover. [2/8-3/3]

WONDER WOMAN No. 304, June. "Polaris Means Peril" is by Dan Mishkin, Gene Colan and Frank McLaughlin. Dr. Polaris means to shift the Earth's axis, which doesn't sit well with WW. Also, the Huntress appears in "Last Rites" by Joey Cavalieri, Mike Itures the Undertaker. Gil Kane did the cover. [2/8-3/3]

BATMAN No. 360, June. "When Slays the Savage Skull" is by Doug Moench, Don Newton and Pablo Marcos. Batman and James Gordon pursue a cop-killer. Ed Hannigan and Dick Giordano did the cover. [2/15-3/10]



THE FLASH No. 322, June. This issue is by Cary Bates, Carmine Infantino and Dennis Jensen. Just as Barry and Fiona are about to tie the knot, Iris's murderer Professor Zoom shows up. The Creeper story is "Ye Who Enter Here" by Nick Cuti and Chuck Patton. Infantino and Rodriguez did the cover. [2/15-3/10]

G.I. COMBAT No. 254, June. The two Haunted Tank stories are "There's Always One More Hill" and "The First Ghost Tank," both by Robert Kanigher and Sam Glanzman. Other stories are "The Forgotten War" by Kanigher and Angel Trinidad; and "The Bravos of Viet Nam" by Kanigher and Trinidad. Joe Kubert did the cover. [2/15-3/10]

THE NEW TEEN TITANS No. 32, June. "Thunder and Lightning" is by Marv Wolfman, George Perez and Romeo Tanghal. Storms begin to brew on the Titans' horizon. Perez did the cover. [2/15-3/10]

*THE OMEGA MEN No. 3, June. "Assault on Euphonix" is by Roger Slifer, Keith Giffen and Mike DeCarlo. Kalista's home planet is being threatened and she chooses to its aid with only her own crew. Giffen and DeCarlo did the cover. [2/15-2/19]

THE SAGA OF THE SWAMP THING No. 14, June. "Crystal Vision, Shattered Dreams" is by Dan Mishkin, Scott and Bo Hampton. This is a fill-in book-length story. Tom Yeates did the cover. [2/15-3/10]

SUPERMAN No. 384, June. "Steve Lombard--Down and Out?" is by Cary Bates, Curt Swan and Dave Hunt. A practical joke by Steve Lombard results in his dismissal from WGBS. Gil Kane did the cover. [2/15-3/10]

THE BRAVE AND THE BOLD No. 199, June. "The Bodynapping of Jim Corrigan" is by Mike Barr, Ross Andru and Rick Hoberg. Someone has swiped the Spectre's host body, and the Batman of Earth-One aids in finding out

who and why. Jim Aparo did the cover. [2/22-3/17]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 8, June. "Stand-Ins For Supergirl" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. When Supergirl discovers she is powerless to stop Reactron, the New Doom Patrol shows up to aid Chicago. Also, Lois Lane stars in "There's No Fool..." by Tamsyn O'Flynn, Bob Oksner and Dick Giordano. Gil Kane did the cover. [2/22-3/17]

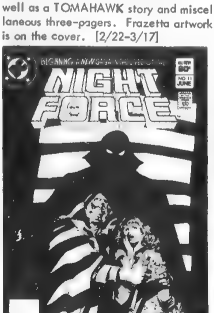
GREEN LANTERN No. 165, June. "The Curse of Krystal" is by Mike W. Barr, Keith Pollard and Dan Adkins. John Stewart, the back-up GL, and Green Arrow, team-up. The Green Lantern Corps story is "Test of Will" by Todd Klein and Dave Gibbons. Gil Kane did the cover. [2/22-3/17]

HOUSE OF MYSTERY No. 317, June. The I, VAMPIRE tale is "Back In the U.S.S.R." by Dan Mishkin, Gary Cohn, Paris Cullins and Tom Sutton.

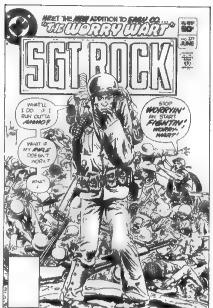
Also: "The Dragon-Troll Will Get You If You Don't Watch Out" by Sheldon Mayer and Rudy Zamora. Michael Kaluta did the cover. [2/22-3/17]

THE LEGION OF SUPER-HEROES No. 300, June. "The Future is Forever" is by Paul Levitz, Kurt Schaffenberger, Curt Swan and Dan Adkins, Howard Bender and Frank Giacoia, Jim Sherman, Dave Cockrum, Joe Staton and Dick Giordano, Keith Giffen and Larry Mahlstedt. The anniversary issue is on Mando stock and costs $1.50 for its 64 pages. A peculiar malady of a patient at the Time Institute is causing a connection with all Earth's future realities (at least those which have been covered in this strip) in a story which explains the many divergent facts that have appeared in prior Legion stories (including the adult Legion story). The cover is a jam session featuring these participants: Dan Adkins, Ross Andru, Jim Aparo, Howard Bender, Howard Chaykin, Dave Cockrum, Gene Colan, Ernie Colon, Paris Cullins, Mike DeCarlo, Jan Duursema, Frank Giacoia, Keith Giffen, Dick Giordano, Ed Hannigan, Don Heck, Dave Hunt, Carmine Infantino, Gil Kane, Joe Kubert, Jose Luis Garcia Lopez, Larry Mahlstedt, Bob Oksner, Joe Orlando, George Perez, Kurt Schaffenberger, James Sherman, Walt Simonson, Bob Smith, Joe Staton, Curt Swan, Romeo Tanghal, George Tuska and Trevor Von Eeden. [2/22-3/17]

*THE MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS No. 2, June. This is the second issue spotlighting Frank Frazetta, including the other three SHINING KNIGHT stories as well as a TOMAHAWK story and miscellaneous three-pagers. Frazetta artwork is on the cover. [2/22-3/17]

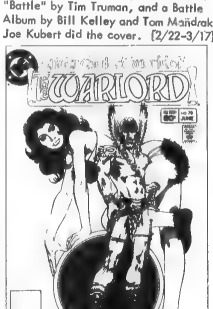


THE NIGHT FORCE No. 11, June. This issue is by Marv Wolfman, Gene



Colan and Bob Smith. Beginning the third novel in the series, the Baron's secrets are unveiled and Vanessa returns. Colan and Smith did the cover. [2/22-3/17]

SGT. ROCK No. 377, June. "Worry Wart" is by Robert Kanigher and Frank Redondo. A new man doesn't feel he can cut the mustard in Easy. Backups include a couple of pin-ups by Sid Wright, "Progression" by Bob Harkins, "Battle" by Tim Truman, and a Battle Album by Bill Kelley and Tom Mandrake. Joe Kubert did the cover. [2/22-3/17]



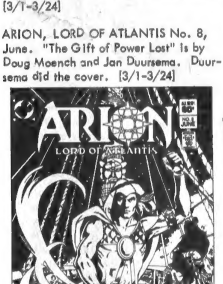
WARLORD No. 70, June. "The Outback is by Mike Grell, Dan Jurgens and Bob Smith. The Barren Earth story is "The Mulge" by Gary Cohn and Ron Randall. Grell did the cover. [2/22-3/17]

ACTION COMICS No. 544, June. Commemorating the 45th anniversary of Superman is this 64-page Mando, $1.50 issue. "Luthor Unleashed" is by Cary Bates, Curt Swan and Dave Hunt. Lex Luthor is redesigned and updated with a costume by George Perez. Also getting similar treatment is Brainiac in "Re-

birth" by Marv Wolfman and Gil Kane. Ed Hannigan did the redesigning. Also included is a Who's Who to all the characters who've appeared in ACTION over its 45-year history. Gil Kane and Dick Giordano did the cover. [3/1-3/24]

ALL-STAR SQUADRON No. 22, June. "The Power Stone Corrupts--Absolutely" is by Roy Thomas, Jerry Ordway and Mike Machlan. Ultra invades Superman's secret citadel. Ordway did the cover. [3/1-3/24]

ARION, LORD OF ATLANTIS No. 8, June. "The Gift of Power Lost" is by Doug Moench and Jan Duursema. Duursema did the cover. [3/1-3/24]

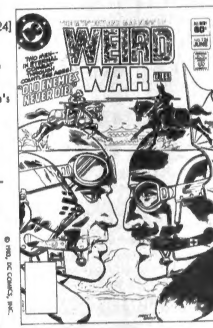


CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 16, June. "The Track of the Screeching Tiré" is by Roy Thomas, Rick Hoberg and Al Gordon. A giant tire is headed for Follywood and the Zoo Crew. Scott Shaw! did the cover. [3/1-3/24]

DETECTIVE COMICS No. 527, June. "Avatars of Vengeance" is by Doug Moench and Don Day. Day's only issue, tied to the story in this month's BATMAN. Also, Green Arrow stars in "Getting Up" by Joey Cavalieri, Paris Cullins and Pablo Marcos. Gene Day did the cover. [3/1-3/24]

GREEN ARROW No. 2, June. "A Slight Case of Vertigo" is by Mike Barr, Trevor Von Eeden and Dick Giordano. Oliver Queen's newfound wealthy position enables him to get the inside dope on who killed his old friend. Von Eeden and Giordano did the cover. [3/1-3/24]

JONAH HEX No. 73, June. "The Wheelchair Bounty Hunter" is by Michael Fleisher and Jose Luis Garcia Lopez. Confined to a wheelchair after his injury, Hex is prime game for his enemies. Also, El Diablo returns in "The Devil and the Deep Blue Sea" by Gary Cohn, Dick Ayers and Rodin Rodriguez. Ross Andru and Dick Giordano did the cover. [3/1-3/24]



THE NEW ADVENTURES OF SUPERBOY No. 42, June. "A Blast of Dyna-Mind" is by Paul Kupperberg and Kurt Schaffenberger. Dyna-Mind's powers come from Red Kryptonite, altered by Superboy--and therefore pretty difficult to deal with. The Dial "H" For Hero chapter is "The Devil You Say" by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Frank McLaughlin. Gil Kane did the cover. [3/1-3/24]

WEIRD WAR TALES No. 124, June. The last issue features the conclusion to the Creature Commandos and G.I. Robot strips, "Destination Unknown" by Robert Kanigher and Fred Carrillo. Other stories include "The Window" by Robin Snyder, Keith Giffen and Ernie Colon; "Old Enemies Never Die" by Kanigher, Topper Helmers and Gary Martin; and "The Grass Is Always Greener" by Snyder and Ric Estrada. Joe Kubert did the cover. [3/1-3/24]

WORLD'S FINEST COMICS No. 292, June. "The Anthrax Hotline" is by Doug Moench, Jerome Moore and Frank Giacoia. The World's Finest team becomes the World's Worst. Ed Hannigan and Klaus Janson did the cover. [3/1-3/24]

A Comic Reader

By Sam Kujava

It is 1983. There's snow on the ground, at last. Wisconsin winter, where have you been?

The "Worst Comic I Ever Read" brouhaha of two columns back drew a strong response. Most of it I heard second hand, not being present in the DC offices that fateful day the TCR box was opened.

The biggest bugaboo was not the expression of my lone opinion, but the fact that the offending book WAS NOT NAMED. I considered it. Now that that is behind us, a friend suggests that I 'fess up and reveal title and issue number. I might.

RUSS MAHERAS sent a line from sunny California. "I CAN DO BETTER THAN THAT made me laugh...And even though I've only bought a half dozen comics this year (mostly Byrne FFs) I just HAD to run down to the nearest 7-11, rummage through the comics, and hopefully...just hopefully ...find the putrid February 1983 DC comic you were talking about...I was a month too late! But!! I did get a few laughs, and maybe the mag I selected as the worst for March '83 can compare with your stinker..."

Rollicking Russ went on to trash DEFENDERS #117 in no uncertain terms. If Russ had been keeping up with the current comics scene, he would have realized that #117 was just the latest in a long line of UNMARVELOUS COMICS. THE DEFENDERS is a poor excuse for a super-hero/action book. Instead, the writer has turned these second-rate characters into the first comic-book SUPER-ENCOUNTER GROUP! Each and every crybaby is spending so much time getting in touch with their feelings, agonizing over their wretched past errors, and crying in each other's arms at the end of the latest "session," that any opportunity to inject some old-fashioned excitement into the proceedings is left in the waiting room. Artist Don Perlin has done better in the past, so the only explanation here is that he is drawing DOWN to the level of the script.

Fellow artist Maheras will forgive me, I hope, for injecting my review of

DEFENDERS above. He was not as gentle as ACR. Russ concludes, "It still is frustrating though, to someone who draws and loves what they draw (yet has never made a bit of cash doing so)...to see someone else get paid for an art job they obviously couldn't care less about...And I thought I was the ONLY one in the world who used to walk around saying, 'I CAN DO BETTER THAN THAT.'"

Russ, I think we're in good company.

The folks from Fantaco Enterprises sent me a copy of DEJA VU #1, a $2.95, 52-page 8 1/2 x 11" magazine that brings to a new and larger fandom gorgeous work from fandom's Golden Age. The production values are high, and well they should be, since the delicate renderings of JEFF JONES, BERNI WRIGHTSON and MICHAEL KALUTA suffer on lesser paper stock. I'd seen some of this material before in various fanzines of a decade ago, but it is nice to have this all assembled in one quality collection. The audience that wasn't around when SPASM, THIS IS LEGEND, PHASE and other ventures were alive will find DEJA VU a rewarding buy. Artists, and work, of this calibre just don't come along that often.

STEPHEN SCOTT BEAU SMITH, the Fan With the Long Name, is becoming a regular correspondent. On top of that, he kindly sent me copies of ATARI FORCE #1-3. Since video games and I don't have ANY future together, this was a real addition to my collection. Thanks, Steve. The nifty size, 5" x 7", and paper stock, slick magazine quality, were the best things about these books, a quality direction I wouldn't mind the industry delving into again. Editorial matter is old hat, meaning the new cliches that reflect the NEW DC.

Ten days earlier, Beau Smith (same guy) had written to ACR...

"Maybe you can answer this question: Why do comic fanzines continue to ignore one of the best comics on the stands today...SGT. ROCK?

"I have been reading comics for a little over twenty years...out of all the comics I have read and collected, SGT. ROCK is the only book that has not suffered bad sales. No one ever seems to want to give this book any credit."

Especially the promotion people at DC, Mr. Smith. SGT. ROCK is ignored by fanzines because it is a WAR comic. Fans slobber all over superheroes and science-fiction hardware and elfin fantasy, and the fanzines give the fans what they want.

Some find the whole idea of war, of any kind, abhorrent. They won't pick up a war comic. While I respect their views, it's their loss.

There are a number of readers who just don't like Robert Kanigher's writing style. Fair enough. It is RK's writing that has, undeniably, made SGT. ROCK a steady, consistent sales winner. His words are strong, passionate, emotional, never dull. This is not everyone's cup of java.

There are those within the political structure of DC Comics who dislike Kanigher so strongly that they'd like his typewriter to blow up in his face. Lacking the courage to plant the charge, they play politics within the industry. Politics, as you know, is a game that all weaklings play. Kanigher detractors play down the war books that RK keeps going. They don't promote his special work, the annuals and anniversary issues, with any aggression. They populate the panels of numerous comic conventions and babble about themselves and their new directions and "hot" titles.

Old RK sits home and writes rings around the rest of them. And SGT. ROCK rolls forward, not harmed, but not furthered, by the professional snobbery and fannish tunnel-vision.

ACR READS...MARVEL GRAPHIC NOVEL #5, starring the X-Men, is possibly the BEST story I've ever read by Chris Claremont. He tackles a difficult and controversial subject, evangelism/fanaticism, and pretty much carries it off. Moreover, the suspense builds at an astounding pace that had me completely caught up in the events of the plot. I had to reread it later to catch the fine points of dialogue and characterization. Much of the credit for the impact of this book must go to artist Brent Anderson, who is nothing short of brilliant in several sequences. Steve Oliff's effectively moody coloring completes this triumph of graphic storytelling. "God Loves, Man Kills" is Claremont and Marvel Comics at their BEST.

On the OTHER hand...TEAM AMERICA #12 gives you some satisfaction in revealing the identity of the Marauder, but that feeling is short-lived. Y'see, one of the team is the Marauder, but then, ALL of them are in a sense. And they came by their "mutant" powers through some long-past Hydra chemical/chromosomes project that is pulled out of a hat like a trick rabbit. Need I go on? Hang tough, heroes. Though this is the last issue of TEAM AMERICA, it ain't over YET. Next stop...THE X-MEN!

ALL NEW ADVENTURES OF THE MIGHTY CRUSADERS #1--I admit it, I liked it a lot! Your basic superhero, er, make that MIGHTY HERO, blend of action and silliness. A lot of fun, and not that serious...yet. Like JUSTICE LEAGUE OF AMERICA, without Gerry Conway! Rich Buckler has a ways to go as an editor and writer, but when it comes to artistic swipes, good ol' Rich HAS NO EQUAL! Give it a try, it's a well-spent dollar.

WEIRD WAR TALES #124--Everybody went all out for this last issue of one of DC's best titles. Young pro artist Topper Helmers is back on an 18-page lead feature written by Old pro RK. KEITH GIFFEN does some of his best work yet on "The Window," ably written by Robin Snyder. Ernie Colon brings new life and vitality to Keith's pencils with his excellent inks. Ric Estrada is back in good form on "The Grass is Always Greener," another Snyder mini-saga. The final page is the real shocker. Kanigher brings an end (or does he?) to the G.I. ROBOT and THE CREATURE COMMANDOS...How can one lousy comic page be so drastic, implausible...and WONDERFUL? A toast, RK, to all destinations unknown.

One last dip into the ACR mailsack ...Craig D. Smith sends this postcard from Whittier, CA..."I'm sitting at my desk at 3 AM, sipping soda and reading comics when "To Sir, With Love" comes on the radio. Talk about life imitating art, eh?"

Hey, Craig, I'll talk about life or art anytime. You better get some sleep, first! (Crazy fans...)

SAM KUJAVA/1157 S. Fisk/Green Bay/WI/54304

Prince Valiant

BY HAL FOSTER

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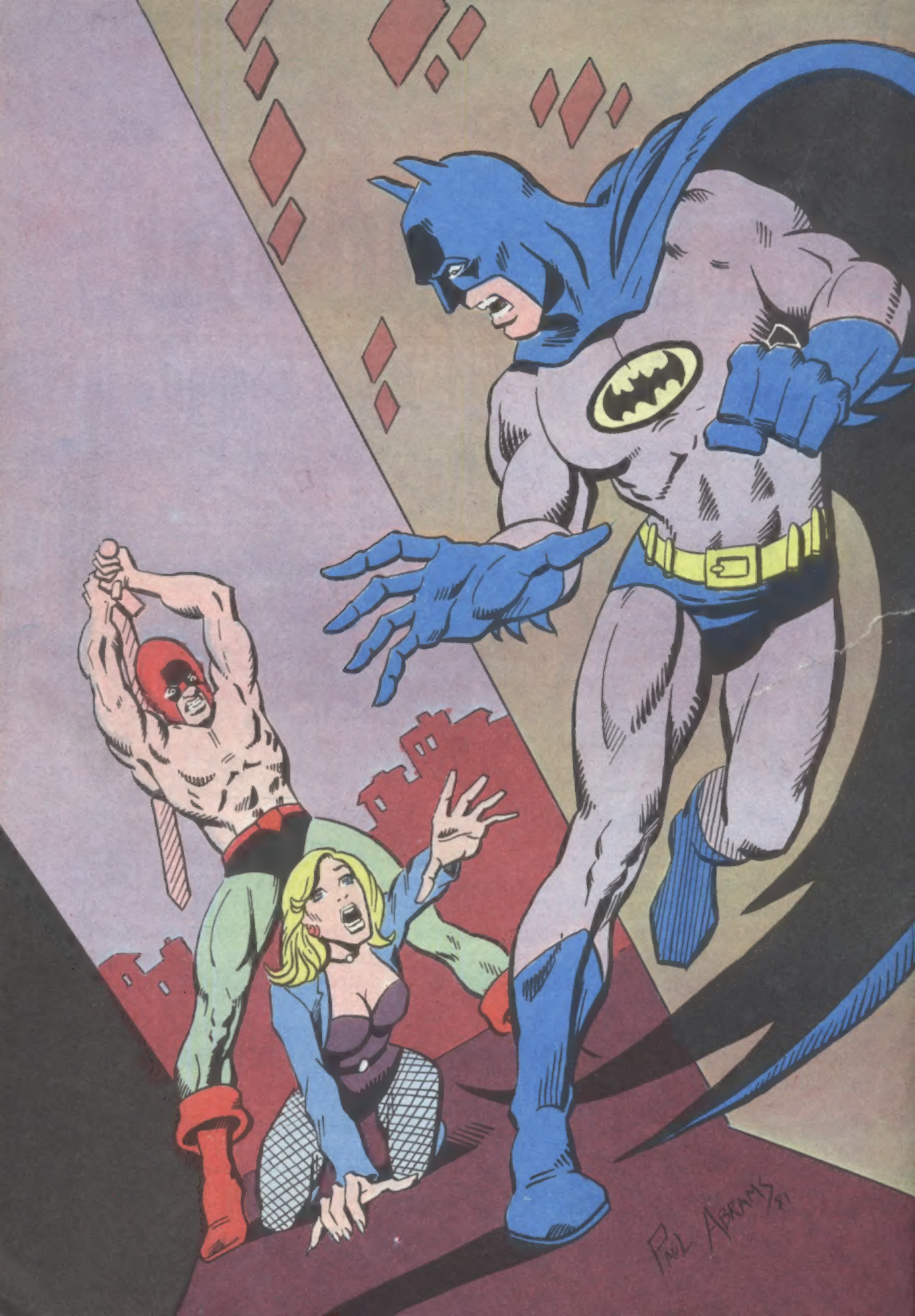
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